

Sriharsha's

RATNAVALI

WITH

*An Original commentary,
Translations, Notes &c.*

BY

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Preface

In this edition of the Ratnavali the text is derived from the following sources :—

1. Two manuscripts procured for me by Prof. A. C. Vidyabhushan from the Library of the Asiatic Society of Bengal. One of these is in Bengali characters and the other in the Deva-Nagari. These are marked here As. B and As. N respectively. Both are corrupt, As. N the more so.

2. A printed edition prepared by Profs. Rohtlingk and Garbe based upon 6 manuscripts.

3. A printed edition by Prof. Ghate of Bombay representing 3 Deccan College (Poona) manuscripts.

4. A printed edition by Mahamahopadhyay Pandit Taranatha Tarkavachaspati.

5. A printed edition by Mahamahopadhyay Pandit Krishnanatha Nyayapanchanana

6. A printed edition by Prof. Srish Chandra Chakravarti.

7. A printed edition by Prof. B. B. Goswami,

8. A printed edition issued by the Nirnayasagara press of Bombay.

The Sanskrit commentary is my own and has been designed to meet the requirements of beginners. With a view further to help such readers, English and Bengal translations have been added. In a separate paragraph

under the heading *Charcha* (चर्चा) will be found critical and explanatory notes, and full discussion of the readings adopted. The Figures of Speech have been noticed in the Appendix at the end of the volume.

I am greatly indebted to Pandit A. C. Vidyabhusan for loan of books and for looking up certain references for me. My thanks are also due to Pandit Kalikrishna Bhattacharya who has very kindly seen the book through the press.

CALCUTTA
June, 1919.

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THE EDITOR

Introduction

The *Ratnavali* is a drama in four Acts depicting love scenes in the harem of king Udayana of the Vatsa land. This king married Vasavadatta daughter of Pradyota, otherwise known as महासेन or चण्डमहासेन king of Avanti.

Vasavadatta's maternal uncle, king Vikramabahu of Sindhala, had a daughter, of exquisite beauty whom her father named *Ratnavali* after a necklace of gems of immense value which was intended to form part of her marriage gift. The seers of the time declared that the lucky wooer of *Ratnavali* would become the paramount ruler in India.

Udayana's minister Vaugandharayana was the ablest diplomat of his time and his honesty and devotion to his master's cause befitted his ability. When he heard of of prophecy concerning *Ratnavali* he made up his mind to bring about her union with his master.

There were difficulties to over-come. In the first place, though Udayana was undoubtedly the most eligible suitor in the land, as much by his accomplishments as by his direct descent from Arjuna the hero of the Kurukshetra War, yet Vikramabahu would not like to hurt the feelings of his niece Vasavadatta by becoming a means to saddle her with a co-wife. Secondly, Udayana with his boundless love for Vasavadatta would not listen to any proposal for a fresh marriage. Lastly, there was the

opposition of the queen—the most formidable of all the difficulties—to reckon with.

Nothing daunted, Yaugandharayana, with characteristic boldness, took the queen herself into his confidence. By clever representations about accession of power to Udayana from this marriage, he overcame her hesitation and with her consent floated the rumour in Simhala that Vasavadatta had perished in a conflagration at the village of Lavanaka. Confident of success now with Vikramabahu, he sent to Jini Babhravya, the chamberlain, with proposals of marriage. All this was done without the knowledge of Udayana.

Having thus disposed of the first and the third difficulty, Yaugandharayana busied himself solely with the second. On this point, however, he kept his plans to himself. He was luckily helped in his work by the fact that Vasavadatta and Ratnavali had never met yet and knew each other by name only. Babhravya was therefore instructed to escort Ratnavali from Simhala straight to Yaugandharayana's house. Thence he intended to introduce Ratnavali into the royal harem secretly as an orphan girl and place her under the queen's protection. There, the spring festival being near, she was bound to come under the king's notice soon and Yaugandharayana knew that for the subsequent development of his plan he could safely rely on the transcendent personal charms of Ratnavali.

Meanwhile Vikramabahu readily assented to Yaugandharayana's proposal and despatched Ratnavali decorated with the necklace in charge of Babhravya and his own minister Vasubhuti in a boat to Kausambi, the capital of

Udayana. The boat was wrecked on its way and Ratnavali, parted by the waves from her guardians, some how kept herself afloat with the help of a drifting plank. She was rescued from her perilous position by a merchant of Kausambi who as luck would have it was passing that very way and recognised her by the necklace she wore. She was taken to Yaugandharayana who placed her with the queen as originally planned. Ratnavali was forthwith installed as a maid to the queen under the name of Sagarika.

All that the girl knew of her present lot was that she was in a strange land where, at the request of a kind-hearted gentleman (Yaugandharayana), the queen agreed to take her in as one of her maids, also that this gentleman did not want her to disclose her identity to any one in this strange country.

The drama opens with the spring festival on and the city Kausambi in the whirl of joy and mirth.

THE DRAMA.

The first Act describes the celebration of the Spring Festival, the *Holi* of our times, on the full-moon day of Falgoun. Queen Vasavadatta worships Cupid in the *Makaranda* gardens, in presence of the king. After the ceremony is over she offers *Puja* to her husband. Just then Sagarika returns after a temporary absence and watches unseen from a distance. As she did not witness the ceremony proper, and as that is the first time she sees the king, she takes Udayana himself for Cupid, such was the perfect symmetry of the king's bodily

proportions. The bards now announce the approach of dusk and from it Sagarika comes to know that it was Udayana whom she had taken for Cupid. She recollects that she was betrothed to this very Udayana and all of a sudden becomes desperately enamoured of the king and retires mourning her lot.

The Second Act opens the same day with the love-stricken girl engaged in hastily portraying the King in the fading daylight in another part of the garden named the Banana-bower. She is surprised in the act by her intimate friend Susangata, another maid of the queen, who came there carrying a *Myna* (starling) in a cage. Susangata, through sheer naughtiness, draws Sagarika by the side of the king and then the friends have a long talk over the matter.

Just then a monkey got loose from the stables and came galloping along that way. The girls hastily retreated leaving the picture-board and the *Myna* behind. The monkey opened the *Myna's* cage and the bird escaped with the friends in pursuit. The king with the jester now came along strolling that way to see a *Navamalika* that had blossomed though that was not the season for it. On the way they heard the *Myna* repeat from the top of a tree Sagarika's love-story just as it had heard it talked over by the friends in the Banana-bower. The king's curiosity was aroused, but the jester's loud laugh scared the bird away and it flew back towards the Banana-bower. There the king and the jester repaired and discovered the picture-board. Udayana was in raptures and felt irresistibly drawn towards the pictured girl.

Meanwhile the friends returned to the Banana-bower for the picture-board. The king and Sagarika met, but the jester gave the alarm and they parted without exchanging words. The queen now appeared there also drawn by curiosity to see the Navamalika. Accidentally she noticed the picture-board and left in a rage followed by the king.

The third Act opens after an interval of some days. A second meeting of the lovers was arranged by the jester in another part of the gardens called the Madhavi-bower where Vasantaka, the jester would lead Sagarika dressed as the queen. The queen got scent of the affair and went out herself. In the dark the jester took her for Sagarika disguised, and the king, addressing her as such, was dumb-founded when the queen facing the rising moon indignantly removed her veil and confronted him. The king's importunities and supplications were unheeded and the queen left unappeased. Udayana apprehended the worst consequences and felt sure that the queen, sensitive as she was, would rather kill herself than put up with such an insult.

Now came along Sagarika dressed as the queen. She had found life unbearable under the imperious surveillance of the queen and now thought of killing herself. The jester noticed her and thought it was the queen attempting suicide. His shouts brought the king on the scene. Udayana dashed the noose off and was about to embrace the girl when the queen came up with a view to apologise for her recent rudeness towards him. What she saw incensed her the more and she left leading with her

Vasantaka in chains behind and Sagarika in front. The king was in despair and followed her to the harem to appease her wrath.

The fourth Act records what happened a few days later. The queen is appeased, Vasantaka is free, but Sagarika is kept in close confinement. While the king is mourning Sagarika's lot news reaches from Rumanvat the king's general that Kosala has been subjugated, and the queen, to amuse the king, sends a magician to show him tricks. The show proceeds in presence of the king and the queen.

Now Rumanvat had brought with him Babhravya and Vasabhuti who after the ship-wreck had somehow landed and were picked up by the general whom they met accidentally. Yaugandharayana contrives to send Babhravya and Vasubhuti to the king's presence while the magic is going on. The magician, who was but an emissary of Yaugandharayana, is dismissed and Vasubhuti relates the story of Ratnavali's betrothal and subsequent disappearance by ship-wreck on her way to Kausambi under their escort.

While the queen is giving vent to her grief at the loss of her cousin, the harem is all of a sudden seen to be on fire. The queen screams out that Sagarika is enchained within and is in imminent danger of being burnt alive. The king rushes in followed by all present. No sooner he touches Sagarika than the fire—a pre-arranged trick of the magician as instructed by Yaugandharayana—disappears. Vasubhuti immediately recognises Sagarika as Ratnavali and Yaugandharayana enters for the *denoue-*

ment. He explains his plot which satisfies all and Ratnavali is united to Udayana being given away by Vasavaddatta herself as her senior cousin.

MERITS

Wilson's estimate of the Ratnavali is this :—

“The story is romantic, the incidents are well contrived, the situations are eminently dramatic, and although the spectator is let into the secret of the plot from the beginning, the interest is very successfully maintained”.—Hindu Theatre, II, 318.

Again :—“There is in it no poetic spirit, no gleam of inspiration, scarce even enough to suggest a conceit in the ideas. The only poetry of the play, in fact, is mechanical. The structure of the original language is eminently elegant, particularly in the Prakrit.....the Sanscrit style is also very smooth and beautiful without being painfully elaborate...Whilst both in thought and expression there is little fire or genius, a generally correct and delicate taste regulates the composition...”—Hindu Theatre, II, 258-59.

THE AUTHORSHIP

In the prelude (प्रस्तावना) the Ratnavali ascribes the authorship to Sriharsha, a powerful king who counted several kings among his vassals.* The book says nothing more directly. Wilson conjectures that this Sriharsha is

* “गानादिन्द्रेश्चादाकतेन राज्ञः श्रीहर्षदेवस्य पादप्रथोपजीविना रामसमूहं नीतः यथा—सकलस्वामिना श्रीहर्षदेवेन संपूर्णवस्तुसम्पत्त्या राजावलीनां नाटिका कृता”—प्रस्तावना ।

the one that ruled over Kashmere in the 11th and 12th centuries A. D. But quotations from the *Ratnavali* are found in the *Sarasvatikanthabharana* of Bhoja, the *Dasarupa* of Dhananjaya, the *Dhvanyaloka* of Anandavardhana &c. who all preceded Sriharsha of Kashmere by centuries. The tendency at present is therefore to consider Sriharsha of Kanauj, otherwise known as Harshavardhana, also as Siladitya, as the author. This king flourished in the 7th century A. D. (from A. D. 606 to A. D. 647).

The best proof hitherto given is indirect and obtained from the consideration that Sriharsha also wrote the *Nagananda*. This latter describes the thrilling incidents of Buddha's life in his birth as *Jimutavahana*. Now, I—Tsing, a Chinese traveller who visited India in the latter part of the 7th. century A. D., soon after the death of Harshavardhana, says that when in India he heard that Harshavardhana had written a poem on Buddha's life and set it to music. The statement is quoted by Prof. Ghate of Bombay from an English translation of I—Tsing's travels, thus :—“King Siladitya versified the story of the Bodhisatva Jimutavahana.....This version was set to music (and) he had it performed by a band accompanied by dancing and acting and thus popularised it in his time.”—Prof Ghate's, *Ratnavali*, Introduction.

This is a valuable piece of evidence but marred by the fact that I—Tsing does not name the poem and thus leaves room for doubt. The supposition is allowable that Harshavardhana set a certain *Jataka* story to music and some other person, also called Sriharsha, subsequently

composed the drama Naganauda basing it upon Harshavardhana's work, or, earlier upon the same the Jataka story. The following verses forwarded to me by a friend and ascribed to Rajasekhara, who lived in the 10th century A. D., lend colour to this supposition :—

“कारणान्तु कवित्वस्य न सम्बन्ध कुलीनता ।
 धावकोऽपि हि यद्भासः कवीनामग्रिमोऽभवत् ॥
 आदो भासेन रचिता नाटिका प्रियदर्शिका ।
 निरीर्थस्य रसज्ञस्य कस्य न प्रियदर्शना ॥
 तस्य रत्नावली नूनं रत्नमालिव राजति ।
 दशरूपककामिन्या वक्षस्यत्यन्तशोभना ॥
 नागानन्दं समालोक्य यस्य श्रीहर्षविक्रमः ।
 अमन्दानन्दमरितः स्वसभ्यमकरोत् कविम् ॥
 उदात्तराघवं नूनमुदात्तगुणगुम्फितम् ।
 यद्दीप्त्य भवभूत्याद्याः प्रणिन्युर्नाटकानि वै ॥
 श्लोकपर्यवसानास्य नवाङ्गा किरणावली ।
 भाकन्दस्येव कस्यान्न प्रददाति न निर्घृतिम् ॥
 भासनाटकचक्रोऽपि छेकैः क्षिप्ते परीक्षितुम् ।
 स्वप्रवासवदत्तस्य दाहकोऽभूत् पावकः ॥”

—Rajasekhara's *Kavyamimansa* (also called *Kavivimansa* quoted by Maurice Ettinghausen.

These may be freely translated thus :—Poetic skill is due neither to birth nor to wealth. Witness Bhasa, a poor washerman, who turned out to be the foremost of poets. The first work of Bhasa was the drama Priyadarshika which is a source of pleasure to the unbiassed. His

Ratnavali is a veritable necklace of gems on the breasts of Lady Drama. King Harshavikrama was delighted on seeing his Nagananda and made him his court-poet. His Udatta-Raghava is of superior excellence and furnished inspiration to Bhavabhuti and others while composing their dramas. His Kiranavali, a trajedy in nine Acts, is delicious as the mango. But while his dramas passed through the fire of criticism all suffered more or less from the admixture of dross except the Svapnavasavadattam which is pure gold and was untouched by fire.

Here Rajasekhara speaks of Harshavikrama not Harshavardhana in connection with the dramas in question. It is true he betrays confusion regarding Bhasa, ignoring the older Bhasa who wrote the Svapnavasavadatta and of whom Kalidasa speaks in his Malavikagnimitra ; but it is not likely that he should confound Harshavardhana with Harshavikrama. To say without proof that Harshavardhana and Harshavikrama are one and the same person would be risky.

But it makes little difference to the verses whether we have to connect king Harshavardhana or Harshavikrama with the authorship of these dramas. The significance of the passage quoted lies in the fact that Rajasekhara considers Bhasa, a poor washer-man (धावक) to be the actual writer of them, and that he gave them to the world under the name of his patron Harshavikrama. Later in the 12th century A. D. Mammata Bhatta wrote "श्रीहर्षादिर्धावकादीनामिव धनम्" perhaps implying thereby that धावकभास was paid for mentioning Sriharsha as the author.

SOURCE.

Before proceeding further with this discussion it is necessary to say a few words on the source of the story.

In 1912, Mahamahopadhyay Pandit Ganapati Sastri laid the Sanskrit loving public under a deep obligation by discovering and commencing the publication of the long lost works of Bhasa, the senior, of whom Kalidasa speaks in terms of appreciation in his *Malavikagnimitra*. Prior to that it was usual to refer to the *Brihat-katha* as the source of the *Ratnavali*. The *Brihat-katha* is supposed to have been written in the 1st. century A. D., while, apart from the arguments advanced by Pandit Sastri, there are reasons to believe that Bhasa the senior cannot be placed later than the 4th. century B. C. Consequently when the learned saw Pandit Sastri's edition of Bhasa's *Svapnavasavadattam* they had little doubt as to the source of the inspiration of the writer of the *Ratnavali*. The story was obviously adapted from the *Svapnavasava dattam*.

Bhasa's story is this :—

Vatsaraja and *Magadharaja* are neighbours and therefore, in the eyes of state-craft, natural enemies. The powerful king of *Magadha* was thus a bar to *Udayana's* progress towards universal satrapy. Hence *Yaugandharayana* sought to have the king of *Magadha* as an ally. In this he was encouraged by a declaration of the seers that *Padmavati*, the charming daughter of the king of *Magadha*, was destined to be the bride of *Udayana*. But so long as *Vasavadatta* lived he saw no chance of the fulfilment of the prophecy. In his perplexity *Yaugandha-*

rayana approached the queen and relying on her good sense represented to her that for state purposes her temporary disappearance was necessary and would lead to the future greatness of her husband. The plan of marriage, however, was not divulged.

At the time, the royal household was encamped at Lavanaka a village bordering upon Magadha. Here, with the consent of the queen, on a certain occasion when the king was out a-hunting, Yaugandharayana burnt down the royal camp and spread the rumour that the queen had perished and Yaugandharayana too while attempting to save her. Rumanvat was instructed to look after the bereaved husband.

Yaugandharayana now contrives to reach Padmavati with Vasavadatta disguised as a Brahmana girl. He said she was his sister mourning the absence of her husband whom he was going out to seek and wanted to leave her in care of the princess during his absence. Padmavati accepted the charge.

Soon the marriage was celebrated before the very eyes of Vasavadatta. Now came from Ujjayini Pradyota's chamberlain and Vasavadatta's nurse with the portrait of Vasavadatta sent by her mother in the hope of somehow to soothe the lacerated heart of her son-in-law. Padmavati at once notices the remarkable likeness of the picture to the Brahmana girl that was left in her charge. She is called in, recognition and rejoicing follow.

It will be seen that the bone and marrow of the two dramas is the same—the same central idea regulates the development of events in the two dramas—viz, the

aggrandisement of Udayana through union with a certain princess. The means employed to secure the union is primarily the same in the two, viz, the spreading of a false rumour of the death of Vasavadatta.

This is enough to stamp the one as an imitation of the other. But there is agreement in thought and language also. Among others we may note—

In the Svapnavasavadattam the king questions Yaugandharayana about his motive in placing Vasavadatta with Padmavati in the words अथ पद्मावत्या हस्ते किं न्यासकारणम् । A similar question occurs in the Ratnavali also and in the words अथ इयं देवीहस्ते किमनुचिन्त्य स्थापिता ।

In the Svapnavasavadatta, when Yaugandharayana first meets the king after the marriage, he asks the king's pardon saying देव्यपनयेन कृतापराधः खल्वहं तत् क्षन्तुमर्हति स्वामी । In the Ratnavali too a similar remark occurs on a similar occasion thus देव क्षम्यतां यन्मया अनिवेद्य कृतम् ।

Again, after a mental survey of the progress of his plan, Yaugandharayana in the Svapnavasavadattam, expresses his nervousness, thus .—

प्रच्छाद्य राजमहिषीं नृपतेर्हितार्थं
कामं मया कृतमिदं हितमित्यवेक्ष्य ।
सिद्धेऽपि नाम मम कर्मणि पार्थिवोऽसौ
किं वक्ष्यतीति हृदयं परिशुद्धितं मे ॥

Precisely on a similar occasion in the Ratnavali, Yaugandharayana exclaims :—

प्रारम्भेऽस्मिन् स्वामिनी वृद्धिहेतौ
दैवेनेत्यं दत्तहस्तावलम्बे ।

सिद्धेर्भान्तिर्नास्ति सत्यं तथापि
खेच्छाचारी भीत एवास्मि भर्तुः ॥

Having so much in common with the Svapnavasava-dattam, on one material point the Ratnavali differs from it. The former places the queen disguised in care of the princess, the latter has the princess, incognito, under the queen. This necessitates different handling of the subsequent details and for this the writer draws largely from the Malavikagnimitra of Kalidasa. Both Malavika and Sagarika suffer from the jealousy of the queen, both are imprisoned by the queen, both are released by a trick, both are then married to the king by the queen herself.

THE CHARACTERS.

Although the characters in the Ratnavali are the same as in the Svapnavasavadattam the writer has painted them differently according to his own taste. His Udayana is a rake who is not ashamed to declare—

प्रणयविग्रहां दृष्टिं वस्त्रे ददाति न शङ्किता
घटयति घनं कण्ठाग्नेये रसान्न पयोधरो ।
वदति बहुश्री गच्छामीति प्रयत्नघृताप्यहो
रमयतितरां सङ्केतव्या तथापि हि कामिनी ॥

More than one passage may be cited to show that the passion of this prince is for the person of his beloved. Love as indicative of the merging together of soul and soul does not enter his conception at all. Hence it is that he runs after the *Myna* to overhear the confidential talk of a love-stricken girl and her friend.

The Udayana of the Svapnavasavadattam is quite different. After his marriage with Padmavati, even the rare accomplishments and exquisite beauty of the bride could not make him forget his deceased wife Vasavadatta. With redoubled grief he exclaimed—

दुःखं त्यक्तं बद्धमूलोऽनुरागो
 स्मृत्वा स्मृत्वा याति दुःखं नवत्वम् ।
 यात्रा त्वेषा यद्विसुच्येह वाष्पं
 प्राप्तान्दृष्ट्वा याति बुद्धिः प्रसादम् ॥

Agam

आध्यामवन्तिनृपतेः सदृशीं तनूजां
 कालक्रमेण पुनरागतदारभारः ।
 लावाणके हृतवहेन हृताङ्गयष्टिं
 तां पद्मिनीं हिमद्वतामिव चिन्तयामि ॥

It is strange that with such a resplendent model before him the writer should draw such a dark picture of the hero in the Ratnavali.

The same strange fact confronts us in the writer's treatment of the queen. Vasavadatta in the Ratnavali keeps Sagarika carefully away from the view of the king. In her jealousy she puts the girl in fetters. In the Svapnavasavadattam, coming to know that Padmavati's wish was to get married to Udayana even without having seen that prince, Vasavadatta actually fed her wish, saying that the prince was charming to look at. The marriage being settled she helps at the toilet of the bride. After the marriage when Padmavati finds that Udayana's love

for his deceased wife has not a whit abated, she feels hurt and gets a headache. Vasavadatta now speaks to herself in this strain—

अहो अकरुणाः खलु ईश्वरा मे । विरहपर्युत्सुकस्य आर्य्यपुत्रस्य
विश्रमस्थानभूता इयमपि नाम पद्मावती अस्वस्था जाता । यावत्
प्रविशामि । (प्रविश्य अवलीक्ष्य) अहो परिजनस्य प्रमादः । अस्वस्थां
पद्मावतीं केवलं दोषसहायां कृत्वा परित्यजति । इयं पद्मावती
अवसुप्ता । यावदुपविशामि । अथवा, अन्यासनपरिग्रहेण अल्प इव
स्रेहः प्रतिभाति तदस्यां शय्यायामुपविशामि ।

This is how the Svapnavasavadattam makes one co-wife speak of another. The words are worthy of the gods. The writer of the Ratnavali did not hesitate to throw dirt even on this picture.

Not only the king and the queen, but all suffer that come within the sweep of the destructive arms of this writer. In the Ratnavali the spirit of chivalry is conspicuous by its absence. A poor girl is chained in a house on fire and is in imminent danger of being burnt alive. The king rushes in to save her. Instead of applause for the deed, he comes in for a good share of censure, not from thoughtless people like the maid or the warder, but from such high personages as बाभ्रव्य the chamberlain of Kausambi and वसुभूति the prime-minister of Simhala. Vasubhuti says किमकारणमेव पतङ्गवृत्तिः क्रियते and Babhravya exclaims अवस्तन्येव भरतकुलं संशयतुष्ठानारोपितम् ।

It is true that Agnimitra, Dharini, Iravati &c., also suffer by the side of Bhasa's Udayana and Vasavadatta

But that is immaterial, for these are creations of the poet. In the case of a new creation it is no matter for comment why any particular character is not endowed with nobler instincts. The case of the author of the Ratnavali is different. The charge against him is not why he created such base characters, but that why he debased characters that are already so nobly drawn. Deliberate debasement of what is noble offers food for grave reflection. No royal hand would soil itself by such an attempt. Is this then a case of heredity asserting itself? If noble sentiments declare noble birth, ignoble sentiments are expected to go with ignoble birth. Perhaps after all Rajsekhar is right in supposing that it was a *Dhobie* (धावक) that wrote the Ratnavali, Nagananda etc.

KING HARSHAVARDHANA.

We may now say without much hesitation that Bhasa, a धावक (laundry-man) by birth, wrote the Ratnavali and passed it off in the name of his patron who was either King Harshavardhana or King Harshavikrama. Of the latter we know nothing at present. The former was a celebrated ruler who held sway over the whole of northern India for a period of forty years from 606 to 646 A. D. with his capital at Kanauj. This prince was a Vaisya by birth though his family had marriage-relations with Kshattriya kings. Rai Bahadur Pandit Gaurisankar Hirachand Ojha in his *सिरोहीराज्यका इतिहास* as well as in his *भारतीय प्राचीन लिपिमाला* describes the Thaneswar kings, of whom Harshavardhana is a member, as of Vaisya extraction. Prof. Ettinghausen, from the silence of

Bana and from the express declaration of Hiuen Tsang also concludes that Harshavardhana was a Vaisya.

Harshavardhana was born in a family of which the leading members were Buddhists. "The elder brother and sister of Harsha were convinced Buddhists"—*Vincent Smith*. But Harshavardhana himself was a staunch Saiva in his earlier days. Twenty-two years after his accession to power, in the Banskhera plate executed in the Sriharsha Samvat 22, corresponding to 628 or 629 A. D., Sriharsha describes himself as a Saiva, thus—
 “परमसौगतः सुगत इव परहितैकरतः परमभट्टारकमहाराजाधिराज-
 श्रीराज्यवर्द्धनः...तस्यानुजस्तत्यादानुध्यातः परममादिश्वरो मदिश्वर इव
 सर्वसत्त्वानुकम्पी परमभट्टारकमहाराजाधिराजश्रीवर्षः...स्वहृत्तो मम
 महाराजाधिराजश्रीवर्षस्य” ।

Soon after, Hiuen Tsang visited India. His teachings had a great charm for Sriharsha. "At this period the king began to show marked favour to the quietist teachings of Buddhism, the eloquence of the Chinese Master of the Law induced him to prefer the advanced teaching of the Maháyána sect..."—*Vincent Smith*.

Harshavardhana, it is said, remained a staunch Buddhist till death.

In accordance with these details it is usual to say that the Ratnavali was written when Harshavardhana was a Saiva in his younger days, the Nagananda being a later production after the king's conversion to Buddhism).

But internal evidence apparently in marked disagree-

ment with these details is available in the Ratnavali. The last of the benedictory verses is—

जितमुडुपतिना नमः सुरेभ्यो
द्विजल्लभमा निरुपद्रूवा भवन्तु ।
भवतु च पृथिवी सन्दर्शयत्या
प्रतपतु चन्द्रवर्णरेन्दुचन्द्रः ॥

Here जितमुडुपतिना reads like a riddle. It has not yet been satisfactorily explained. The interpretation usually offered is—"The moon has triumphed"; sometimes it is "Let the moon be triumphant." The latter seems inadmissible with the क्त प्रत्यय in जितम् । The former is unintelligible because no instance of the triumph of the moon is before the audience. The moon being so far away, its doing's cannot come within the range of our vision. To make sense out of it we have to apply लक्षणा । In other words 'moon' here does not refer to the luminary in the sky but to its representative on earth, to some scion of the lunar dynasty of kings then ruling. Naturally we suppose this to be the patron of Bhasa the धावक (laundry-man). It is श्रीवर्ष । जितमुडुपतिना then means—Sriharsha has triumphed.

This makes of Dhavaka's patron a क्षत्रिय of the lunar dynasty, whereas वर्षवर्द्धन as we have seen above was a वैश्य । The verse is therefore not in agreement with the theory that Harshavardhana was the patron of धावक ।

Again—नमः सुरेभ्यः is usually taken by itself. This gives us side by side two jerky statements जितमुडुपतिना and नमः सुरेभ्यः sounding like disconnected ejaculations of

a mad man. The objection is avoided if नमः सुरेभ्यः be taken as embodying the homage to the gods of a grateful heart that appreciates the triumph of Sriharsha. The sense then becomes—By the grace of the gods, Sriharsha has triumphed and in gratitude we prostrate ourselves before them.

Now what triumph of the king is this that extorts from the people words of such grateful recognition ? For an answer we look to what follows—द्विजह्वषमा निरुपद्रवा भवन्तु । This is an expectation (आशिस्) and it is based upon the king's triumph. निरुपद्रवाः is an important word here. It is not the same as अनुपद्रवाः । The former means निरस्ताः उपद्रवाः एषाम् and the latter अविद्यमानाः उपद्रवाः एषाम् । The latter would argue mere absence of उपद्रव । The expectation would then be that there might not be any उपद्रव । But निरस्त implies the previous existence and subsequent removal of उपद्रव । Thus the first half of the verse amounts to this—Leading Brahmanas are now being subjected to oppression ; but by the grace of the gods the king has at last triumphed . may then these oppressions henceforth cease.

This leaves no doubt as to the nature of the triumph. It is triumph over the bias the king felt so long towards Buddhism. The Moon in him has so long been shrouded by the cloud of Buddhism that had settled over the king. Now the moon has triumphed, the king has shaken off those evil clouds. The Brahmanas will no longer be oppressed.

The epithet चक्रवर्तुः in the fourth line here means 'having an attractive frame', 'charming in person' etc.

Taken as an ordinary attributive of नरेन्द्रचन्द्र: it serves no special purpose. On the contrary, it then becomes the सामान्यघर्भ between नरेन्द्र and चन्द्र and bars the उपमित-समास in नरेन्द्रचन्द्र: । It is thus preferable to consider चन्द्र-वपु: as a predicative adjective of नरेन्द्रचन्द्र: the construction being नरेन्द्रचन्द्र: चन्द्रवपु: सन् प्रतपतु which implies that he is not चन्द्रवपु: now, let him become चन्द्रवपु: । That is to say, his rays hurt the eyes of people now like those of the sun, let them henceforth be milder and pleasing like those of the moon. The speaker's eye is evidently again on the oppressions referred to in द्विजवृषभा निरुपद्रवा भवन्तु ।

These seem to lead to the inference that the patron of Bhasa the चावक was at first a Buddhist, but subsequently came back to the Hindu faith. Ratnavali was written after his conversion. This is another serious disagreement with what we know of Harshavardhana.

Had Sriharsha himself been the writer of the drama he would not have written this verse—no one can write of himself in this strain. It is true Prof. Ghate omits this verse. But Profs. Bohlingk and Garbe, who prepared their edition after collation of 6 manuscripts, have it ; and the verse appears in both the manuscripts I got from the Library of the Asiatic Society of Bengal. Besides, there is no motive for interpolation here.

SUMMING UP WE HAVE

(1) Priyadarsika, Nagananda, Ratnavali &c are from the pen of चावकभास who wrote in the name of his patron श्रीहर्ष ।

(2) This श्रीहर्ष was a Kshatriya king of the lunar dynasty who apostatised from Buddhism to Hinduism.

(3) The Ratnavali was written after the apostasy and the Nagananda before it.

In the face of this evidence it seems necessary to hold fresh scrutiny of our sources of information regarding the personal history of Harshavardhana. Should closer examination reveal that Harshavardhana was indeed a Kshatriya and that he reverted to Hinduism after Hiuen Tsang's departure, then the current theory that धावक-भास was the court-poet of Harshavardhana would rest on an apparently unshakeable foundation. But, in the absence of such additional information, the only reasonable course for us seems to be to follow up the clue offered by Rajasekhara and try Harshavikrama.

This word Harshavikrama is of ambiguous meaning. In it विक्रम may be a contraction, or an independent word. The name विक्रमादित्य is very often contracted into विक्रम as will appear from statements like "रत्नानि वै वरवर्चिर्नव विक्रमस्य", "वर्षाणां विक्रमतो गणरत्नस्योदधिर्विहित्वा", &c. The question may therefore arise if विक्रम in Rajasekhara's हर्ष-विक्रम is such a contraction, or if it is an entire word like वर्धन in हर्षवर्धन। The question is a pertinent one because from the राजतरङ्गिणी it appears that more than one विक्रमादित्य ruled in India and made a name, one of these being also called श्रीहर्ष। Thus "तत्तानिहस्यञ्जयिनां श्रीमान् हर्षापराभिधः। एकच्छत्रसूक्तवर्ती विक्रमादित्य इत्यभूत्॥"—Rajatarangini, III. 125. To one aware of this fact, as Rajasekhara may be reasonably supposed to have been, it is necessary to add हर्ष to his name when speaking of this

particular विक्रमादित्य with a view to distinguish him from other kings going by this name. This is I think what Rajasekhara has done in the verses quoted above, his हर्षविक्रम being a contraction for हर्षविक्रमादित्य ।

Kalhana makes हर्षविक्रम a contemporary of मातृगुप्त of Kashmere who was indeed placed on the throne of Kashmere by हर्षविक्रम himself. According to Kalhana मातृगुप्त lived early in the 2nd century A. D. This then is the time of हर्षविक्रम also. If therefore राजशेखर is to be trusted, चावकभास the writer of नागानन्द, रत्नावली &c. was the court-poet of king विक्रमादित्या of Ujjayini otherwise known as हर्षविक्रम who flourished in the 1st and 2nd centuries A. D. Dr. Fleet here thinks that he sees discrepancies in Kalhana's reckoning and places हर्षविक्रम about three centuries later in the 5th century A. D.

Whichever of these dates is accepted it should be remembered that हर्षविक्रम is not the विक्रमादित्य that has given us the संवत् which is still current in his name. An earlier विक्रमादित्य is noticed by Kalhana as contemporary of प्रतापादित्य of Kashmere and as having been erroneously supposed by several historians to be the same as हर्षविक्रम । To him perhaps we owe the संवत् ।

टोकाकृतो मङ्गलाचरणम्

जगज्जनकमीशानं नत्वा च जगदम्बिकाम् ।

एषा रत्नावलीव्याख्या तन्यते मितभाषिणी ॥ १ ॥

बन्धदाह्यं न चेहास्ति भावावसंभ्रमोऽपि न ।

किन्तु मे क्रममाणस्य भृशमुद्विजते मनः ॥ २ ॥

अथवा साधितञ्चापि भोक्तृप्रोतिप्रदं परम् ।

पलाशं सूपकारस्य कस्य न स्याद् यशस्करम् ॥ ३ ॥

शाकः पुनः सुसिद्धोऽपि नात्यर्थमिदृष्टस्ये ।

सूपकारमकीर्त्या च योजयेन्नान्न संशयः ॥ ४ ॥

व्याख्यातव्यस्य वेश्यं व्याचिख्यासोभयाय हि ।

बद्धाञ्जलिस्ततो भूत्वा प्रार्थये करुणां सताम् ॥ ५ ॥

श्रीश्यामसुन्दरकविर्जनकीः दिविष्ठः

स न्वायरत्नपदभाक् च गुरुर्महेशः ।

अस्मिन् अमं विदधतश्च विषीदतश्च

सानुषहो दिशतु शर्म ममाख्यबुद्धेः ॥ ६ ॥

RHETORICAL NOTE

N. B.—The following remarks are collected from current writings.

पादाग्रस्थितया—, Act I, sl. 1.

“हेतोर्वाक्यपदार्थत्वे काव्यलिङ्गमुदाहृतम्” इति लक्षणात् काव्य-
लिङ्गमलङ्कारः । क्रीमत्यादिपदैः अञ्जलिविज्ञेपहेतोरुक्तत्वात् ।

श्रोत्सुक्येन कृत—, Act I, sl. 2.

“स्वभावोक्तिस्तु डिम्भादेः स्वक्रियारूपवर्णनम्” इति नवोदाक्रिया-
वर्णनात् स्वभावोक्तिरलङ्कार ।

सम्प्राप्तं मकर—, Act I, sl. 3.

श्लेषोऽलङ्कारः शब्दगतः अर्थगतश्च ।

क्रोधैर्दृष्टि—, Act I, sl. 4.

अनुप्रासोऽलङ्कारः ।

जितमुडु—, Act I, sl. 5.

उपमालङ्कारः समासगा ।

श्रीहर्षो निपुणः—, Act I, sl. 6.

“उन्मुखीकरणं तत्र प्रशंसातः प्ररोचना” इति प्ररोचना ।

द्वीपादन्यस्मात्—, Act I, sl. 7.

“अत्र हि ससुद्रे वद्विजभङ्गमग्नीत्थिताया रत्नावल्या अनुकूल-
दैवलालितो वत्सराजगृहप्रवेशो यौगन्धरायणव्यापारमारभ्य रत्नावली
प्राप्तौ वीजम्” ।

विश्रान्तविग्रह—, Act I, sl. 9.

श्लेषाश्रया उपमालङ्कारः ।

राज्यं निर्जित—, Act I, sl. 10.

वाक्यार्थहेतुकं काव्यलिङ्गमलङ्कारः उत्प्रेक्षा च । “सम्भावजनमयोत्
प्रेक्षा प्रकृतस्य समेन यत्” इति लक्षणात् ।

कीर्णैः पिष्टा—, Act I, sl. 11.

उत्प्रेक्षालङ्कारः ।

धारायन्त्रविसुक्त—, Act I, sl. 12.

असम्बन्धे सम्बन्धाख्यानरूपा अतिशयोक्तिरलङ्कारः ।

अस्मिन् प्रकीर्ण—, Act I, sl. 13.

श्लेषाश्रया उत्प्रेक्षालङ्कारः ।

स्रस्तः सन्दाम—, Act I, sl. 17.

उत्प्रेक्षालङ्कारः ।

उद्यद्भिद्रुम—, Act I, sl. 18.

उत्प्रेक्षालङ्कारः ।

मूले गच्छन्—, Act I, sl. 19.

उत्प्रेक्षालङ्कारः ।

कुसुमसुकुमार—, Act I, sl. 20.

श्लेषाश्रया उत्प्रेक्षालङ्कारः

प्रथममञ्जन—, Act I, sl. 21. •

उपमालङ्कारः

स्पृष्टस्वया—, Act I, sl. 22.

उत्प्रेक्षालङ्कारः ।

अनङ्गोऽयम्—, Act I, sl. 23.

उत्प्रेक्षालङ्कारः ।

अस्तापास्त—, Act I sl. 24.

श्लेषाश्रया उपमालङ्कारः । “बद्धतुल्यवत्तराजगुणवर्णनया सागरिकायाः सभागमद्वित्वशुरागवीजातुगुण्येनैव विलोभनात् विलोभनम्” ।

उद्यतटा—, Act I, sl. 25.

उपमालङ्कारः ।

देवि त्वन्मुख—, Act I, sl. 26.

उत्प्रेक्षालङ्कारः ।

कच्छे कृत्वावशेष—, Act II, sl. 28.

स्वभावोक्तिरलङ्कारः ।

नष्टं वर्षवदरेः—, Act II, sl. 29.

स्वभावोक्तिरलङ्कारः ।

उद्दामीत्कलिकाम्—, Act II, sl. 30.

श्लेषाश्रया उत्प्रेक्षालङ्कारः ।

लौलावधत्—, Act II, sl. 33.

श्लेषाश्रया उपमालङ्कारः ।

विधायापूर्व—, Act II, sl. 34.

उत्प्रेक्षालङ्कारः ।

कृच्छ्राद्द्रव्युगं—, Act II, sl. 35.

उत्प्रेक्षालङ्कारः ।

भाति पतितो—, Act II, sl. 36.

उत्प्रेक्षालङ्कारः ।

दृशः पृथुतरौकताः—, Act II, sl. 40.

उत्प्रेक्षालङ्कारः ।

शौरेषा—, Act II, sl. 42

प्रकृतापङ्गवादपङ्क्तिरलङ्कारः ।

प्राप्ता कथमपि—, Act II, sl. 43.

श्लेषाश्रया उपमालङ्कारः ।

द्रिया सर्वस्यासो—, Act III, sl. 49.

स्वभावोक्तिरलङ्कारः ।

अध्वानं नैकचक्रः—, Act III, sl. 50.

उत्प्रेक्षालङ्कारः ।

यातीऽस्मि पद्म—, Act III, sl. 51.

श्लेषाश्रया समासोक्तिरुत्प्रेक्षा च ।

पुरः पूर्वाभिव—, Act III, sl. 52.

स्वभावोक्तिरलङ्कारः ।

तौत्रः स्वर—, Act III, sl. 55.

तौत्रतापतारूपस्य सामान्यधर्मस्य वाक्यद्वये स्थितत्वात् प्रति-
वस्तूपमालङ्कारः । “प्रतिवस्तूपमा तु सा । सामान्यस्य द्विरिक्तस्य यत्र
वाक्यद्वये स्थितिः ॥” इति लक्षणात् ।

श्रीताशुमुखम्—, Act III, sl. 56.

अपङ्क्तिरुपमा च ।

आकृष्टग्रील—, Act III, sl. 57.

श्लेषाश्रया उत्प्रेक्षालङ्कारः ।

किं पद्मस्य—, Act III, sl. 58.

प्रतीपालङ्कारः “आक्षेप उपमानस्य प्रतीपम्” इति लक्षणात् ।

आताम्रताम्—, Act III, sl. 59.

रूपकैश्च रूपकान्तरकल्पनात् परम्परितरूपकम् ।

समारूढप्रतीतिः—, Act III, sl. 60.

सामान्येन विशेषसमर्थनरूपः अर्थान्तरन्यासः ।

मम कथं—, Act III, sl. 61.

असङ्गतिरलङ्कारः । “कार्यकारणयोर्भिन्नदेशत्वे स्यादसङ्गतिः”

इति लक्षणात् ।

सव्याजैः ग्रपथैः—, Act IV, sl. 65.

उत्प्रेक्षालङ्कारः ।

अम्भोजगर्भ—, Act IV, sl. 66.

उत्प्रेक्षालङ्कारः ।

कथाश्लेषम्—, Act IV, sl. 68.

उपमालङ्कारः ।

योषुं निर्गत्य—, Act IV, sl. 69.

उत्प्रेक्षालङ्कारः ।

अस्तव्यस—, Act IV, sl. 70.

अनुप्रासोलङ्कारः ।

आक्षिप्ती जय—, Act IV, sl. 76.

उपमालङ्कारः ।

हर्म्याणां श्लेषम्—, Act IV, sl. 78.

उत्प्रेक्षालङ्कारः ।

देवौदाह—, Act IV, sl. 79.

उत्प्रेक्षालङ्कारः ।

विरम विरम—, Act IV, sl. 80.

व्यतिरेकालङ्कारः । “उपमानाद् यदन्यस्य व्यतिरेकः स एव सः”

इति लक्षणात् ।

रत्नावली

प्रथमोऽङ्कः

1. पादाग्रस्थितया मुहुः स्नानभरिणानीतया नम्रतां
शम्भोः ससृहलोचनत्रयपथं यान्त्या तदारोधने ।
श्रीमत्या शिरसीहितः सपुलकखेदोद्गमोत्कम्पया
विस्मिन्नन् कुसुमाञ्जलिर्गिरिजया क्षिप्तोऽन्तरे पातु वः ॥१॥

May the handful of flowers, thrown up by Girija aimed at the head (of Sambhu), but scattered midway, guard you— by Girija standing again and again on tip-toe ; but brought back to a stoop by the weight of her breasts at his worship, thus coming in the way of the wistful glance of his three eyes, so having tremor, perspiration and horripilation and overcome with shame.

Beng. शिवेर आराधनार गावती उाहार उँहू नाथार पुन्नाञ्जलि देणार जञ्ज पारेर आञ्जले उर निरा चञ्च उँहू हईलेन किञ्च खनेर उदर आचार नीहू हईना पड़िलेन । चार वार अईरूप कराते नञ्जर मनोवोग आकुडे हईन, उाहार तिन चञ्चुई सञ्चुई हईन । देवो नञ्जित हईलेन, देहे नोनाक, चर उ कल्प देखा मिल । ताडाताड़ि मञ्जक मञ्जा करिना पुन्नाञ्जलि हूँड़िलेन वटे किञ्च उेश ततदूर उठिल ना, नावेई हड़हिना पड़िल । अई अञ्जलि आगनादिगके रका करक ।

पादेति । नन्वयः—तदारोधने मुहुः पादाग्रस्थितया स्नानभरिणं नम्रतामानीतया शम्भोः ससृहलोचनत्रयपथं यान्त्या सपुलकखेदोद्गमोत्कम्पया श्रीमत्या गिरिजया शिप्तः

speak against such attempts, and for the following reasons. The drama is in *four* acts. With a verse to each act the benedictories ought to be *four* in number. But Prof. Ghate of Bombay says that the three manuscripts in the Elphinstone College all have three verses only and the same three. The Asiatic Society's manuscript which we have marked N and the edition by Bohtlingk and Garbe give *four* verses and the same four. Society's manuscript B and the editions of Tarkavachaspati, Nyayapanchanana and the Nirnayasagara Press have five verses and the same five. Prof. Ghate's three manuscripts really count as two only, as he pronounces one of them to be a mere transcript of one other. Judging therefore by the number of supporters the benedictory verses are *five* altogether. Hence the theory that they correspond to the number of acts in the drama collapses. The first verse occurs in all manuscripts and printed editions, hence may be safely taken as genuine. Also see under the verses following.

2. अपि च—

श्रीत्सुक्येण ह्यतत्परा सहसुवा व्यावर्तमाना क्रिया

तैस्तेर्वन्मुवधूजनस्य वचनेर्नीताभिमुख्यं पुनः ।

दृष्ट्वा वरमाप्तसाध्वसरसा गौरी नवे सङ्गमे

संरोद्धत्पुलका हरेषु हसता स्निष्टा शिवायास्तु च ॥ २ ॥

Moreover,—May Gauri, embraced by Hara laughing at the first meeting, be for your good—Gauri with haste made through eagerness but turning back through in-born bashfulness and made to face again with the usual persuasions of related females—Gauri with horripilation ensuing and the sentiment of fright entertained on seeing the bridegroom before her.

Beng. आरंभ सुभ्रुन—हरेर सहित प्रथम नाकाते गौरी प्रथमे ताफाताडि अग्रसर हईलेन, तबनई लज्जार किन्निरा आसिलेन । सम्पर्कित झोलोकेरा नांग कथार सुवाहिरा ठाहाके आवार किन्निहिरा आनिल । तारपर सभूषे बरके देखिलेन, नेहे अनुरांगेर रोनाक लेखा भिते लागिल, अथठ तरेर ताव मने आसिल । देखिरा हर हासिरा ठाहाके आसिजन करिलेन । एवविध गौरी आपनानेर मज्जल कइल ।

श्रीतुमुक्थेनेति । अन्वयः—नवे सङ्गमे श्रीतुमुक्थेन जनत्वरा सङ्गमुवा क्रिया व्यावर्तमाना बन्धुबधूजनस्य तैलैः बध्नैः पुनराभिमुख्यं गीता अये वर' इहा संरोडन्-पुलका आपसाञ्जसरो हसता हरिष झिटा गौरी वः शिवाय भवतु । व्याख्या— विवाहान् पर' 'नवे सङ्गमे' प्रथमसमागमे 'श्रीतुमुक्थेन' आचक्षतिशयेन 'जनत्वरा' द्रुतं अलिता किन्तु 'सङ्गमुवा क्रिया' सङ्गया लज्जया उत्तमस्त्रीसुखमेन नपाधिकेन इत्यर्थः 'व्यावर्तमाना' परासुखीभवन्ती ततो 'बन्धुबधूना' स्वजनस्त्रीषां 'जनस्य' समूहस्य 'तैलैः' समयोचितैः प्रसिद्धैः 'बध्नैः' प्ररोचनावाक्यैः 'पुनः' भूयोऽपि 'आभि-मुख्यं गीता' प्रवशीकृता अतएव उपसर्पन्ती ततश्च 'अये' पुरः 'वर' इहा' परिषेतार' देवं शिवमात्मन् भवोदयान् 'संरोडन्' आविर्भवन् 'पुलकः' रोमाञ्चः यस्याः तथाविधा अथ च 'आत्तः' गृहीतः 'साञ्जसरसः' भयभावः यया तथाविधा अतएव अहो सखामासि सभया इति 'हसता हरिष झिटा' आलिङ्गिता 'गौरी वः शिवाय भवतु' नङ्गवाचं वनतान् । शार्दूलविश्वीकृता हपन् ।

CHAROHA

1. श्रीतुमुक्थेन &c.—This describes the first meeting of the pair. Parvati started all right but stopped short half-way through bashfulness. सङ्ग भवतीति सङ्ग + भू + क्तिप् कर्त्तरि सङ्गः in-born, natural. श्रीतुमुक्थेन and शिवा have हेतु इतीवा ।

2. तैः—तद् here refers to customary words of encouragement. प्रसिद्धार्थेष्वाम् वचनस्त्रीपरस्मैन् नापेक्षते । The duplication implies वीक्षा, totality, i. e., all the usual words of persuasion were uttered. अरुणे इतीवा ।

3. बन्धु &c.—बन्धु kinsman. बधू woman. बध्नन्ता कथः । तार्ता

जनः सम्बन्धः । Related females. Or बन्धु friend. बन्धुद्वयो जनः बन्धुजनः ।
बन्धुः बन्धुजनः intimate girls.

५. शान्त &c.—शा + दा + क्त कर्मणि शान्ति । “अथ उपसर्गात् तः” इति
तः । शाब्ध is भय । रस is *sentiment*. शाब्धसद्वयो रसः शाब्धसरसः
the sentiment of fear. She felt nervous. “भीतिर्भीः शाब्धसं भयम्”
इत्यमरः ।

६. संरीहत् &c.—This shows that the sentiment of love was
also entertained. Hence she simultaneously entertained two
conflicting sentiments—fear and love.

७. हसता &c.—The display of conflicting sentiments amused
the Lord and he laughed and embraced her.

७. शिवाय &c.—शिवं कर्तुम् इति “क्रियार्थोपपदस्य च कर्मणि स्याग्निः”
इति कर्मणि चतुर्थी । शिवाय चत्सु = शिवाय यतताम्, शिवाय घटताम् &c.

८. *Remark*—See *Remark* under verse 1. This verse is
supposed to refer to the nervousness of Sagarika in presence
of Udayana as described in Act II. The verse is found in
all the manuscripts and printed editions, so seems to be
genuine.

3. अपि च—

सम्प्राप्तं मकरध्वजिनं मथुनं त्वत्तो मदर्थे पुरा *alone like*
तद्व्युक्तं बभ्रुमार्गगां मम पुरो निर्लज्जं वीर्यं तव । *mean*
तामिवाशुभयस्य भावकुटिलां हे कण्ठकण्ठयहं *and ha.*
सुखेत्वाह हवा यमद्रितनया कश्मीच पायात् स वः ॥ ३ ॥

Besides,—May He guard you whom the mountain's
daughter, in wrath, addressed thus :—Formerly annihilation
was suffered from you by the fish-bannered god (Cupid) on my
account. So it is meet in you to carry (on your head), O
shameless one, Ganga the wanderer-in-many-lands in my

presence. Stop your insistence, you dark-throated fellow ; her, crooked by nature, do you go and pacify. (*Alternative*) May He too guard you whom Lakshmi, in wrath, addressed thus :—Formerly churning was suffered from you by the shark-bannered sea for my sake. So it is meet in you, O shameless one, to marry Sarasvati, the adopter-of-many-styles, before my very eyes. Leave the hold of my neck, O dark one ; her, crooked of purpose, do you go and mollify.

Beng. আবার বলি—এককালে আমার জন্ত তুমি কন্দর্পকে মারিয়া কেলিয়াছিলে ; আর এখন, এই গঙ্গা কত দিকে যায়, একে আমার চক্ষের উপর তুমি মাঝার করিয়াছ, এ ঠিকই বটে । তোমার লজ্জা নাই । ওহে নীলকণ্ঠ, অমুরোধ ছাড় ; যার ভাব কুটিল সেই গঙ্গারই বাইরা তোবামোদ কর । পার্বতী রাগ করিয়া ধীকে এই কথা-গুলি বলিয়াছিলেন তিনি আপনাদিগকে রক্ষা করন । *Or*—এককালে আমার জন্ত তুমি সমুদ্রের সহন করিয়াছিলে ; আর এখন, এই সরস্বতী কত দিকে যায়, একে আমার চক্ষের উপর তুমি বিবাহ করিলে, এ ঠিকই বটে । তোমার লজ্জা নাই । ওহে কৃষ্ণ আমার কীধ হইতে হাত সরাত ; যার ভাব কুটিল সেই সরস্বতীরই বাইরা তোবামোদ কর । লক্ষ্মী রাগ করিয়া ধীকে এই কথা গুলি বলিয়াছিলেন তিনি আপনাদিগকে রক্ষা করন ।

সম্মানমতি । অর্থঃ—(অদ্বিতয়ত্বাৎ) পুত্রা লক্ষ্মীভ্যসীদ মদর্শে লক্ষী মথন সম্মানম্ । তন্ম হি নির্ভ্রা মন পুরী বহুনার্ণনা বীড়ু' তব যুক্তম্ । হি লক্ষ্মীকথ্য যৎ মুখ, স্বভাবগুণিষ্ঠা তানিব অনুলয়—ইতি যমদ্বিতয়নয়া বধা আত্ স ব: পাত্যাত্ । (লক্ষ্মীপর্বে) পুরা.....যুক্তম্ ।" হি লক্ষ্মী কথ্যবৎ মুখ ভাবগুণিষ্ঠা তানিব অনুলয়—ইতি যং লক্ষ্মী: বধা আত্ স ব: পাত্যাত্ । অ্যাঙ্ক্যা—দ্বিবহুর্গা গঙ্গা দ্বিরস্তি জল্যা বৎ প্রজ্ঞামতী হি বী স্বপতীহিষাত্ ক্রুদিতয়া হি জ্যা, অনুলয়বৎ মর্দ্যামেনি-কথ্য বহুর্গা মদর্শলক্ষ্মীয়াৎ—'পুরা' সুধী মদর্শলক্ষ্মীয়াৎ 'লক্ষ্মীভ্যসীদ' লক্ষ্মীভ্যসীদ 'মদর্শে' মদর্শে 'লক্ষ্মী:' তবস্বভাষাত্ 'মথন' সম্মান' স্বকুর্ভাষ: শিখাশিলা ইতি ইব: । 'তন্ম' মজ্ঞাত্ হি 'নির্ভ্রা' হু' 'মন পুর:' মনসমর্থ' পক্ষ্মভাষীভ মনি 'বহুর্গাভ্যসীদ:' বহুর্গাভ্যসীদ: 'গঙ্কতি' খাভতি মতীভ্যপল্যাত্ যা তা মনস্তুজীর্ষিত মস্তিষ্ঠা গঙ্গা 'বীড়ু'

चारयितुं 'तव युक्तम्' उचितम् इत्युपहासः अयुक्तमेव इत्यर्थः । तथा कामं दन्तु ।
 गितेन्द्रियतां प्रत्याम्ब चय उपपत्नीं गिरिणि करोषि चही निर्लज्जता ते । हे 'लक्ष-
 ण्य' शीलकण्ठ 'यई मृच्छ' भयि अनुनयं व्यज । 'स्रभाविन' म्रक्षन्त्या कुलटाप्रक्षत्या
 'कुटिलां' असरलान् चयि च नदीप्रक्षत्या 'कुटिलां' वक्रां 'तानिव' मङ्गानिव 'अनुनय'
 मधुरया गिरा भावजय । 'इति' एतत् 'यं' देवं हरम् 'अद्रितनया' गिरिजा 'रुपा
 भाइ' कोपेनोक्तवती [चाइत्यव्ययसुवाचार्थे] 'सः' देवो हरः 'वः पायात्' रचतु ।
 पद्ये—परिचोतायां सरस्वत्यां भगवन्तं नारायणमुद्दिश्य कुपिता देवी लक्ष्मीर्यदुक्तवती
 तद्वचनमुदाह—'पुरा' कालादौ 'नक्षरभञ्जन' समुद्रेण 'मदर्थे' मां लब्धुं कामात्
 'लक्ष्मि' तव सन्नामान् लक्ष्मिणात् मन्दरधारणाञ्जितेः 'मद्यन्ं सम्प्राप्तं' मन्मथननुभूतम् ।
 मन्मथं नाभविष्यत् लक्ष्मिन्मन्दरं नाधारयिष्यः इति लक्ष्मि एव मन्मथम् । 'तत्' तस्यात्
 हे 'मिलिष्य मन पुरः बहुभिर्माणैः' रीतिभिः गौडीयावेदर्भोप्रवृत्तिभिः 'गच्छति' लोके
 मचरति या तां सरस्वतीनिनां 'बोहु' परिषेत् 'तव युक्तं' न युक्तमित्यर्थः । हे
 'लक्ष्म' विन्धी 'कण्ठयई' कण्ठालिङ्गनं 'मृच्छ' व्यज 'स्त्रेण भाविन' अभिप्रयिष्य 'कुटिलां'
 वक्रां हरवबोधामित्यर्थः 'तानिव अनुनय' । यथा—'भाविन कुटिलां तानिव अनुनयवत्'
 'हे चादिभिर्भिन्नावेप्रवृत्तीकारिणीं सरस्वतीं सम्यक् शीलव्य भावप्रतिपत्तिर्न स्नात्
 इति भावः । 'इति यं' भगवन्तं 'लक्ष्मीः चाइ स च' सोऽपि देवः 'वः पायात्' ।
 यथा हरसत्वा हरिरपि नारक इति फलितम् ।

CHAROHA

1. नक्षर &c.—नक्षर fish. भञ्ज banner. नक्षरः भञ्जः चक्ष, Cupid.
 Also नक्षर a kind of sea-alligator, shark. स भञ्जः चक्ष, sea. "कन्दर्पो
 जीवनकैतनः" इत्यमरः ।

2. मद्यन्म्—मद्य् भ्रादि + लुट् भावि । The allusion is to the burn-
 ing of Cupid and also to the churning of the ocean. The
 root primarily means to agitate, shake, convulse &c. मद्यि विन्धी-
 कृते । 'To churn' is included in the primary meaning, but 'to
 kill' is only secondary. The root drops च (एदित्) नोत् च, hence
 does not give मद्यन्म् ।

3. स्वतः—युद्ध + ऊसि (५मी) + तसिन् खाये । Siva was *directly* responsible for the destruction of Kama and विष्णु indirectly for 'the churning of the ocean.

4. मर्त्ये—मर्त्ये is विषय for काम and प्रयोजन for लसुद्र । "मर्त्येः प्रकारि विषये वित्तकारणवस्तुषु । अभिधेये च शब्दानां इती चापि प्रयोजने ॥" इति विश्वः । अधिकारणे ७मी ।

5. वोढुम्—वह means to carry, also to marry. This is the reading of As. B. which writes वोढुन्वव substituting न for चतु-स्वार । As. N, Boht. and G. as well as Ghate omit the verse altogether. All else read वोढुस्वव with षष्ठी in वोढुः and explain 'वहुमार्गगां वोढुस्वव तत्' सकारध्वजमयनं 'युक्तम्' । This is indeed the only available interpretation of the passage with the reading वोढुस्वव । It points out the inconsistency of सकारध्वजमयन with बहुमार्गगावहन, judges the *past* सकारध्वजमयन by the *present* बहुमार्गगावहन । But this reverses the natural order of things. The *antecedents* of an individual furnish us with a standard *with which to compare his subsequent acts* and see if these latter are in keeping with the expectations raised about him by the former. The purity of morals disclosed by सकारध्वजमयन ought to be the standard to go by and to condemn बहुमार्गगावहन as चयुक्त in comparison with it. This objection is fatal to this reading. There is another objection also. The द्वितीया in बहुमार्गगाम् in connection with the क्त in वोढुः will take a lot of defence. Nyayapanchanana proposes to attach वन् and apparently escapes the difficulty. But वन् implies usually ताच्छील्य, तादर्थ्य and तत्साधुकारिता । ताच्छील्य (habit) is out of the question on the *first* occasion when Siva comes carrying the river on his head ; and it is absurd when applied to Vishnu marrying Sarasvati. तादर्थ्य (duty) is equally out of place here. साधुकारिता is the only sense that requires scrutiny. Now, the साधुकारिता of a कृिया lies in the *thoroughness* of its execution. Here the thoroughness requires the *वहनक्रिया* to be done in

defiance of public opinion. This is already expressed by the epithet निर्लज्ज ; hence the वृत् is not available.

6. अनुनय &c.—अनुनय खभावकुटिलाम् इति, अनुनयस्य भावकुटिलाम् इति वा हेतुः । See व्याख्या ।

7. कथं &c.—कथं कथं यद् इति, कथं कथं यद् इति वा हेतुः । See व्याख्या ।

8. पायात्—“आशिषि लिङ् लोटौ” इति लिङ् ।

9. *Remark*.—Of our two manuscripts As. B gives this verse, but As. N omits it. Among printed editions Bohtlingk and Garbe, as well as Ghate, omit it. The rest, including Tarkavachaspati, Nyayapanchanana, Nirnayasagara &c. all have it. The श्लेष of the verse is quite in keeping with the style of the poem. I am inclined to take the verse as genuine. Those who admit the authenticity of the verse may see in it a reference to the incidents of Act III where Vasavaddatta upbraids the king in the matter of Sagarika.

4. अपि च—

‘क्रोधैर्हृष्टिपातैस्त्रिभिरुपशमिता वक्रयोऽमी त्रयोऽपि
 त्रासार्ता वृत्विजोऽधश्चपलगणव्रतोऽशीषपद्माः पतन्ति ।
 दक्षः स्तीत्यस्य पत्नी विलपति करुणं त्रिभुतत्रापि देवैः
 शंसन्ति त्वद्दामो मखमथनविधौ पातु देव्यो शिवो वः ॥४॥

Also—May Siva guard you speaking thus to Gauri with a hearty laugh in the matter of the nullification of the sacrifice ;—Those three fires are all quenched by the encounter of the three eyes glaring in wrath ; the priests, with the cloth of their turban snatched off by my attendants rushing in, drop down overcome by fear ; Daksha supplicates (for mercy) ; his wife weeps piteously ; and the gods too have scattered off.

Bang. आशिषि लोटौ—कथं कथं यद् इति कथं कथं यद् इति वा हेतुः ; आशिषि लोटौ—कथं कथं यद् इति

तिन आङ्गनई निविना गेल । गणेर त्रुटिग गिरा वङ्गिगणेर पांगड़ी काङ्गिरा नईन, ताहार तरे अङ्गसङ्ग हईया आसन हईते नीछे पङ्गिरा गेल । नक् सब उति कज्जिछे लागिन । ताहार श्री करुणचरे कौपिते लागिन । वेवतार पलाईया गेल । वेवीर काहे नक्खळ नांसेर कथा एई तावे बलिछे बलिछे शिव अट्टेहास हासिना केलिगेन । सेई शिव आपनादेर मङ्गल करन ।

श्रीशैवेरिति । अन्वयः—अयोऽपि अनी वक्रयः क्रोधेनैः विभिर्दृष्टिपातैः उप-
श्रमिताः । अपलगच्छतीश्वीषपदाः दासार्तां च्छ्वित्तजः अथः पतन्ति । दक्षः क्षीति ।
अस्य पत्नी कर्द्वर्ष विलपति । अपि च द्वैः विद्रुतम् । इति दीर्घे मङ्गलमथनविधौ
संसन् अट्टहासः शिवः वः पातु । व्याख्या—दक्षाधरे उपरते त्वदि दक्षार्थं संसुपागतौ
च मयि 'अयोऽपि अनी' प्रसिद्धाः गौर्द्वपत्यादयो 'वक्रयः क्रोधेन' कोपेन 'दक्षैः'
प्रदीप्तैः 'विभिः दृष्टिपातैः' तिष्ठन्नां दृष्टीनां पातैरित्यर्थः 'उपश्रमिताः' निर्वायिताः ।
'अपरीः' द्रुतमभिधातैः 'अथैः' प्रमथैः 'इताः' आच्छिद्यः गृहीताः 'उश्वीषपदाः'
शिवोवैष्टनवसनानि येषां तथाविधाः अतएव 'दासार्ताः' भयाङ्गलाः 'च्छ्वित्तजः'
याजकाः 'अथःपतन्ति' पीडात् अ्युता भवन्ति । 'दक्षः' प्रसोद प्रभो इति 'क्षीति' ।
'अस्य' दक्षस्य 'पत्नी कर्द्वर्ष' दौर्गं यथा तथा 'विलपति' क्रोधति । 'अपिच' द्विच्छ
'द्वैः' आनन्तिकैः अमरैः 'विद्रुतं' पलायितम् । 'इति' अनेन प्रकारेण 'दीर्घे'
गिरिजायै 'मङ्गलम्' श्लोकीः 'मथनविधौ' अथ 'संक्रमेण विषधे तदधिकृत्य इत्यर्थः 'संसन्'
कथयन् तद्विधिं वर्धयन् 'अट्टः' उच्चः 'हासः' व्यस्य तथाविधः वर्धनेनैव सज्जाताट्टहासः
[छैती शब्द] 'शिवः वः पातु' रक्षतु । अन्धराट्टयन्—'अभूर्वाणां तथैव विमुनिवति-
बुवा अन्धरा श्रीर्षिरीयम्' इति लक्षणात् ॥

CHAROHA

1. श्रीशैवेः &c.—श्रीशैव इत्याः । तैः । The Fire-god was frigh-
tened at the angry look of the Lord and forthwith ceased
to burn.

2. च्छ्वित्तजः &c.—अती काशी यजति इति अतु + यज + क्तिन् कर्त्तरि
निपातनात् च्छ्वित्तजः । They had possibly high seats allotted to
them ; hence अथः पतन्ति ।—'उश्वीषः शिवोवैष्टनिरौट्टेयीः' इत्यमरः ।

3. कपयन्—Some read कपयन् which is best taken to qualify विद्रुतम्, thus—देवैः कपयं विद्रुतम् the gods have fled ignominiously.

4. अहहासः—अह is *excessive* अतिशयित । “अहहासविश्वचोनी” । The narration brought back recollection and along with it came the loud laugh that he uttered while actually engaged in dispersing the sacrificial assembly. As. N. reads आत for अह । Explain आतः गृहीतः हासः अनेन, *i. e.*, at this stage of the narration he burst forth laughing.

5. वल &c.—The allusion is to the renunciation of her body by Siva's former spouse सती । इव was Sati's father. He commenced a sacrifice on a grand scale at which all the gods were invited except his son-in-law Siva of whom he entertained a very poor opinion. Sati went there uninvited but on hearing her father speak tauntingly to his guests about his son-in-law, she in disgust, then and there, sat in Yoga and renounced her body which was begotten by Daksha. On hearing the terrible news Siva was beside himself with anger and repairing to the place of sacrifice he dispersed the crowd and direly avenged the death of his devoted partner.

6. देव्ये—“वर्मणा यमभिप्रेति स सम्प्रदानम्” इति अतुर्थो the वर्म being इति which refers to the whole narrative.

7. Remark—This verse appears in all and is undoubtedly authentic. This may be taken to refer to the incidents of Act IV where a terrible fire is described as quenched in a moment.

5. विश्व—

जितसुषुपतिना नमः सुरेश्यो

द्विजवृषभा निरुपद्रवा भवन्तु ।

भवतु च सुधिनी सख्यप्रथया

प्रलयतु चन्द्रवसुर्देवश्चन्द्रः ॥ ५ ॥

Again—Salutation to the gods, the lord of the stars has asserted himself. May the leading Brahmanas be freed of molestation. May the earth be of bounteous crops. May the foremost of kings (Sriharsha) shine in a body like that of the moon.

Beng. एतद्वे—छन्दस्य जग्न हईशादे, देवतादिगके नमकार । एतान् एतान् ब्राह्मणगणेश उगजव पूर हडक । पृथिवी शस्त्रे पूर्ण हडक । राजश्रेष्ठ श्रीहर्ष मनोहर शूर्तिते अताप विडरण करिते थाकून ।

वितनिमि—‘उडुपतिना’ तारकाधिपिन चन्द्रेण लक्षण्या चन्द्रवंशीयेन राज्ञा श्रीहर्षेण ‘जितं’ विजयिणा जातम् । सुराणां प्रसादाद्देवायं विजयः तत् ‘सुरिभ्यो नमः’ प्रथतिरस्तु । सम्प्रति लब्धे विजये ‘विजयवर्माः’ विप्रमुख्याः ‘निरुपद्रवाः’ उपद्रव-विमुक्ताः ‘भवन्तु’ ब्राह्मणपुत्राणां यत् एतावन्तं कालं भयमासीत् तदद्य अपघातु । ‘पृथिवी च समृद्धं सुसम्पन्नं ‘शस्यं’ ब्रीह्यादिकं यस्यां ताडशी प्रकामप्रसवा ‘भवतु’ । ‘नरेन्द्रचन्द्रः’ राजसिंहः श्रीहर्षेण ‘चन्द्रस्य वपुरिव वपुः’ शरीरं यस्य तथाविधः सन् ‘प्रतपतु’ प्रतापं वितरतु जगदुद्गासयतु । इयद्विजं सूर्यस्वेव दुःसहा अस्य करा चासन् इतः प्रथति चन्द्रस्येवास्य भासी भवन्तु इत्यर्थः । पुषितायाश्चतम्—“अयुजि नयुगरेफतो बकारो युजि च नजो जग्नाश्च पुषिताया” इति लक्षणात् ।

OHARCHA

1. उडुपतिना—उडु is नक्षत्र stars. उडुनां पतिः the lord of the stars, *s. c.*, the moon. तेन । “उडु नक्षत्रनीरयोः” । This is irrelevant here and meaningless. To give it a sense we apply लक्षणा and suppose it to stand for the representative of the moon on earth, *s. c.*, चन्द्रवंशीयो राजा, in other words, श्रीहर्ष himself.

2. विजयवर्माः—विजा इति वषभा इव इति विजयवर्माः । “उपनिमित्तं व्याघ्रा-दिभिः सामान्याश्रयिणी” इति उल्लासः । This is another way of saying that वषभ means वषभ इव and is a विशेषण of विज । The वाक्य above is equivalent to विजाश्च ते वषभाश्च । Yet we do not get वषभविजा, because “पूषिनिपातविषयस्यै सूत्रम्”, the object of the rule “उपनिमित्तं—” is to cause the परनिपात of the विशेषण ।

3. निवपद्मवाः—उप + हु + अप् भावे उपद्मव oppression. निरलाः उपद्मवः एवान्। This implies *previous existence and present cessation of oppression*. See *Introduction*.

4. प्रतपतु—तपे is intransitive here. Comp. “सूर्ये तपत्यावरणाव दृष्टेः कल्पेन लोकास्य कथं तमिन्ना” ।

5. चन्द्रवपुः—चन्द्रवपुरिव वपुरस्य । “सप्तस्युपमानपूर्वस्त्रीत्तरपदलोपश्च वक्तव्यः” इति समासः । This is not an ordinary विशेषण of नरेन्द्रचन्द्रः । See next note. Construe चन्द्रवपुः सन् नरेन्द्रचन्द्रः प्रतपतु which means नरेन्द्रचन्द्र is *not* चन्द्रवपुः now, has not been such so long ; *let him become* चन्द्रवपुः and light up the world.

6. नरेन्द्रचन्द्रः—“उपमितम्—” इति समासः as in द्विजहधमाः । Comparison is implied between नरेन्द्र and चन्द्र । Hence if we say नरेन्द्रचन्द्रः is चन्द्रवपुः making चन्द्रवपुः a विशेषण of नरेन्द्रचन्द्र it becomes difficult to avoid a tautology. Hence चन्द्रवपुः is to be taken as part of the चाभिस् । The construction is then चन्द्रवपुः सन् प्रतपतु । Thus there is no mention of सामान्यधर्म in the verse and there is no bar to the उपमितसमास । A धर्म is सामान्य only when it is सिद्ध not if it is साध्य ।

7. *Remark*—Ghate omits this verse but the rest *all* have it. Its authenticity can not therefore be questioned. There is no motive for interpolation here. To those who see reference to the four acts in the preceding verses, we may say that this verse takes the place of भरतवाक्य । For an estimate of the importance of the verse see *Introduction*.

6. (नाम्यन्ते) सूत्रधारः—प्रलामतिविस्तरेण । अद्याह वसन्तोत्सवे सबहुमानमाह्वय नामादिग्दे शादागतेन राज्ञः श्रीहर्षदेवस्य पादपद्मोपजीविना राजसमूहेनोक्तः, यथा—अस्मात्-स्वामिना श्रीहर्षदेवेन अपूर्वकसुरप्रभासकृता रत्नावलीनाम नाटिका कृता, सा च अस्माभिः श्रीप्रवरभरया कृता न तु

প্রয়োগতৌ দৃষ্টা । তত্ তস্মৈব রান্ন: সকলজনহৃদয়ছাদিনৌ
 ব্রহ্মুমানাত্ অস্মাসু চ অনুযুহবুছয়া যথাবত্‌প্রয়োগেণ ত্বয়া
 নাটয়িতথ্যা—ইতি । তত্ যাবদিদানৌ নেপথ্যরচনাং কৃত্বা
 যথাভিলষিতং সম্পাদয়ামি । (পরিক্রম্য অবলোক্য চ) অয়ে
 আবর্জিতানি সকলসামাজিকানাং মনাসি ইতি মে নিশ্চয়: ।
 যত:—

(*After the Nandi*) *Stage-Manager*—Away with much talk.
 To-day, in connection with the spring-festival, summoned
 with great regard by the body of kings dependent upon the
 lotus-feet of king Sriharshadeva, assembled here from different
 parts of the quarters, I have been requested thus:—It has
 been learnt by us from hearsay that a drama, Ratnavali by
 name, graced by the creation of new matter, has been com-
 posed by our master Sriharshadeva, but it has not been
 seen by us acted ; so, out of respect for that very king who
 is the delighter of the heart of all people and from a sense of
 favour unto us also, be it staged by you with the acting duly
 performed. Well then after having arranged my toilet I will
 do as desired. (*Going round and observing*) Ha ! I am sure
 the mind of the whole audience has become favourably in-
 clined. For—

Beng. (নান্দীর পর) সূত্রধার—বেঙ্গী বলিবার দরকার নাই । রাজা শ্রীহর্ষ-
 বেবের পাবনয়ে আঞ্জিত অনেক রাজা নানা দিনেশে হইতে আসিয়াছেন ; তাঁহারা
 প্রতি আসিলে অল্প আনাকে বসন্তোৎসব উপলক্ষে ডাকিয়া এই বলিলেন—“আমাদের
 একু শ্রীহর্ষদেব নুতন ঘটনা বিত্তা সাজাইয়া রত্নাবলী নামে একখানি নাটিকা করিয়াছেন,
 তার কথা আমরা এর তার কাণে শুনি নাই কখনও অভিনয় দেখি নাই । অতএব
 সকলের হৃদয়ের আনন্দবর্ধন সেই রাজার সম্মানার্থে ও আমাদের প্রতি অনুগ্রহ
 একানের জন্য তুমি তাহার বর্ণোচিত অভিনয় কর” । তবে এখন পোঁবাক পরিষ্কার

कीर्तनत्र अङ्गिणाव पूर्ण करि । (वृत्तिरा ७ वेचिन्ना) आ । निन्दरई ए मकार मकलेनः
यन किञ्चिन्नाह । कारण—

CHAROHA

1. नान्दाने &c.—नन्दनं नन्दः । स एव नान्दः, प्रजादिः । स्त्रियां लीपि
नान्दी benediction, rejoicing &c. “नन्दन्ति देवता वक्ष्यामिन्नान्दीति
कीर्तिता” । सूत्र is कथावस्तु the *thread* of the narrative. सूत्रं धारयतीति
सूत्र + धारि + षच् कर्त्तरि सूत्रधार chief actor, stage-manager. “नाटकीयं
कथासूत्रं प्रथमं येन सूच्यते । रङ्गभूमिं समाकृत्य सूत्रधारः स उच्यते ॥” ‘नान्दाः’
पूर्वाङ्गावाः पञ्चस्रोत्रोक्तपायः ‘अन्ते’ अवसाने आदौ नान्दीं पठित्वा सूत्रधार आह ।
वृत्त्यर्थः । “सूत्रधारः पठेन्नान्दीं मध्यमं स्वरमाश्रितः” । The stage-direction has
to be completed in all such cases by supplying आह, कथयति &c.
as the म्रिया ।

2. अतिविलसिष—वि + ल् + षच् भावे विलसः details, prolixity &c.
अतिव्रज्यतीति विलसः । तेन । When meaning width, expanse &c. the
affix is षच् giving विलसः । With षच् कर्मणि विष्टरः Kusa grass.

3. वसन्तीक्ष्ववे—वसन्तस्य उत्सवः । तस्मिन् ।

4. सवहुमानम्—बहुः मानः बहुमानः । तेन सह ।

5. नानादिन्देमान्—देश is अंश part, as in एकदेश । दिशि देशः
दिन्दे शः । नाना दिन्दे शः । तथात् ।

6. श्रीहर्षदेवस्य—श्रीहर्षं is generally supposed here to refer
to the celebrated हर्षवर्धन of Kanauj. For and against this see
Introduction.

7. पाद &c.—उप + जीव means ‘to live,’ ‘to make a living’
&c. पादः पद्मनिव पादपद्मम् । तेन उपजीवति इति पादपद्म + उप + जीव +
षिणि कर्त्तरि पादपद्मोपजीवि one making a living with the help of the
lotus-feet, *i. e.*, a vassal.

8. अपूर्व &c.—न पूर्वम् अपूर्वम् new. अपूर्वं वस्तु । तस्य रचना in-
vention of a new story. तथा अलङ्कृता । This claim is unfound-
ed (see *Introduction*).

9. रत्नावली—रत्नावली the heroine was the name of the prin-
ces sof सिद्धस्य । By transference of epithets the book written

on her is also called रत्नावली । Compare King Lear, Merchant of Venice, Coriolanus &c. Or, supposing the book to be an आख्यायिका, we may say रत्नावलीम् अधिकृत्य कृतो ग्रन्थः इति रत्नावली + अण् । The अण् then disappears by “सुवाख्यायिकाभ्यो बहुलम्” giving रत्नावली in the feminine by “सुपि युक्तवदव्यक्तित्वचने” ।

10. नाटिका—A drama in four Acts, the characters being mainly females. “स्त्रीप्राया चतुरङ्गिका... तत्र स्यान्नायकी नृपः... नायिका नृपवंशजा” ।

11. श्रोत्र &c.—परम्परा is a primitive word (अम्युत्पन्नप्रतिपदिक) meaning *succession, series, &c.* श्रोत्राणां परम्परा a succession of ears. तथा, *i. e.*, from one ear to another in succession, at last reaching our ears.

12. प्रयोगतः—प्र + युज् + अञ् भावे प्रयोगः application, exhibition, staging &c. तन्नात् ।

13. सकलजन &c.—सकलो जनः । तस्य हृदयम् । तत् आह्लादयति इति षिणि कर्त्तरि ।

14. अनुग्रहबुद्ध्या—अनुग्रह favour. तस्य बुद्धिः sense of favour unto us.

15. यथावत् &c.—यथा अर्हति इति यथा + वति यथावत् as is proper. अच्ययः । यथावत् प्रयोगः । तेन ।

16. नाटयितव्या—नट् + णिच् + तव्य कर्मणि has to be acted.

17. नेपथ्य &c.—नेपथ्य is प्रसाधन, वैष *toilet, disguise &c.* तस्य रचना । “नेपथ्यं रङ्गभूमौ स्वाप्तेपथ्यञ्च प्रसाधने” इति विश्वः ।

18. आवर्जितानि—आ + ङज् + णिच् + क्त कर्मणि drawn, attracted, inclined &c. प्रवचोक्तानि, अभिज्ञखोभूतानि &c. As. B, Tarkavachaspati, Nyayapanchanana &c. read आवर्जितानीव ; but As. N, Boht. &c., omit इव, and rightly too for इव with निश्चय following is an almost unintelligible combination.

19. सकल &c.—चञ्च means to go. समजन्ति अस्मिन् जनाः इति खेम् + अज् + अञ् अधिकारश्च समजः assembly. समजं समवयन्ति इति समज् + ङक् सामाजिका; &c.

20. Remark—As. N has the stage-direction परिज्ञावलीक्य च after नाटयितव्या इति । I have omitted it because there is no

occasion for পরিভ্রমণ here. After সন্দ্বাদ্যনি the stage-direction in As. N is পরিভ্রমণবলোক্য and in As. B বিচিন্ত্য পরিভ্রমণবলোক্য । Boht. and G. have পরিভ্রমণবলোক্য च here. This seems more reasonable because নেপথ্যরচনা কলা suggests a move and পরিভ্রমণ becomes necessary. Again for যত; As. B, Boht. and G, &c. read কৃত: which is almost the same thing. যত: is the reading of As. N., Tarkavachaspati, Nyayapanchanana &c.

শ্রীহর্ষো নিপুণ: কবি: পরিভ্রম্যেষা গুণগ্রাহিণী
লোকে হারি চ বক্ষরাজচরিতং নাট্যে চ দক্ষা বয়ম্ ।
বক্ষ্যে কৈকমপীহ বাচ্ছিতফলপ্রাপ্তে: পদং কিং পুন-
র্মঙ্গায়োপচয়াদয়ং সমুদ্ভিত: সর্বা গুণানাং গণা: ॥ ৬ ॥

Sriharsha is a clever poet ; this audience also is appreciative of merit ; entrancing again are the adventures of Vatsaraja in the world ; we too are skilful at staging. Each of these facts is, even singly, a source for the attainment of the desired result ; what again is this full set of advantages come together through the growth of my luck ?

Beng. শ্রীহর্ষ নিপুণ কবি, এই সঙ্গীত গুণের আদর জানেন, অথচ বৎসরাজের চরিত্র সংসারে অতি মনোহর, আবার আদর অজিনয়ে স্থপটু। এদের একটা হইলেই বা চাই তা পাই—সভাগণের আগ্রহ হয়। কিন্তু আদর ভাগ্য এতই বাড়িগাছে যে আজ এই চারিটা গুণ একত্র উপস্থিত। এতে যে সত্যের উৎসুক হইবেন তাও আদর বলিতে হইবে ?

শ্রীহর্ষ ইতি । ব্যাখ্যা—‘শ্রীহর্ষ:’ एष नो राजा ‘निपुण:’ सुपटु: ‘कवि:’ । ‘एषा परिभ्रम्य’ इत्यत्र कविता इत्या ‘गुणग्रहिणी’ गुणेषु आदरवती गुणविवेकिनी । ‘बन्धुराजस्य’ श्रीमान्जीसस्य उदयस्य ‘परिभ्रम्य’ इत्यपि ‘लोके’ गति ‘हारि’ उदयरक्षणम् । ‘वक्ष्ये नाट्ये’ प्रकीर्ति ‘दद्या:’ कृत्या: । ‘इह’ अजिन् वक्ष्यस्तुष्टी ‘दक्षान् दक्षान् अपि वक्ष्य’ एतानि प्रत्येकान् कविता वा गुणग्रहिणी वा हारिता वा

दक्षता वा 'वाञ्छितफलम्' इत्यर्थस्य सामान्जिकदृष्ट्यावर्जनरूपस्य 'प्राप्तेः पदं' स्थानम् इत्यर्थेनाभेदतुल्यार्थः । 'पुनः' पञ्चानरे 'मम भाग्यस्य उपपन्नान्' समूहेः महान् हि मे भाग्योदयः इति हेतोः 'समुद्भूतः' सम्भूय प्रातः युगपदान्त इत्यर्थः 'अयं सर्वः' निखिलः परिपूर्ण इति यावत् 'गुणानाम्' इत्यर्थेनाभेदतुल्यतायां धर्मोष्ठा 'गणः' समूहः समवायः 'किं' क्लिबिधं तत् वद । एकमपि चेद्विददायि समेतं सर्वमिटादपि बहुगुणं दास्यति । तन्मध्ये आवर्जितानि मनासीति । शार्दूलविक्रीडितं वचनम् ।

CHAROHA

1. परिवृत्—परितः सोदन्ति जना अस्याम् इति परि + सृ + क्तिप् अधिहरणे परिवृत् assembly. "सदिरप्रते" इति श्लोम् ।

2. गुण &c.—गुणान् साधु गृह्णाति इति गुण + यङ् + णिनि साधुकारिण कर्त्तरि + स्त्रियाम् ङीप् one that sees worth and appreciates it.

3. हारि—अवश्यं हरतीति ह + णिनि आवश्यके कर्त्तरि that which perforce charms.

4. वत्स &c.—वत्स was the name of a country bordering on the Vindhya hills. वत्सनां राजा वत्सराजः । This refers to king उदयन । तस्य चरितम् ।

5. वदन्—The reference may be to himself or to his troupe. If to himself, say "अस्यदो ह्ययोय" इति एकस्मिन् बहुवचनम् । "सविशेषणानां प्रतिषेधः" does not interfere because दक्षाः is a विधेय only.

6. एकैकम्—The double form एकम् एकम् implies वीक्षा । This is taken as a बहुव्रीहि compound by "एकं बहुव्रीहिवत्" । Hence the सुप् disappears and we get एकैकम् ।

7. वाञ्छित &c.—वाञ्छितं फलम् । तस्य प्राप्तिः । तस्याः । पदं is स्थानम् । "पदं व्यवसितवाचस्थानलक्षणाङ्गि वस्तु" इत्यमरः ।

8. पुनः—Implies पञ्चानर, i. e., मेद् । "पुनरप्रथमे मेद्" । One only can give me what I want, what then (किं पुनः) all &c.

9. महान्य &c.—मम भाग्यम् । तस्य उपपन्नः । तन्नाम् ।

10. समुद्भूतः—सम् together. The advantages have come all together (सम्) । This is because my luck has waxed strong (महाग्योपपन्नान्) ।

8. तत् यावत् गृहं गत्वा गृहस्थीमाह्वय सङ्गीतकामनु-
तिष्ठामि । (परिक्लाम्य निपथ्याभिमुखमवलोक्य च) इदमस्मदीयं
गृहम् यावत् प्रविशामि । (प्रविश्य) आर्य्ये इतस्तावत् ।

So, let me go home and having summoned my wife com-
mence music. (*Going round and looking at the tiring room*)
This is my house, let me enter. (*Entering*) Noble Lady, this
way, quick.

(प्रविश्य) नटी—अञ्जलत्त इधमिह । आणवेदु अञ्जो
को थिपोषो अणुचिद्धिअदुत्ति [आर्य्यपुत्र इयमस्मि । आञ्जा-
पयतु आर्य्यः को नियोगः अनुष्ठीयतामिति] ।

(*Entering*) *Actress*.—Here I am, my husband. Let noble
Sir command what order is to be executed.

सूत्र—आर्य्ये रत्नावलीदर्शनोत्सुकोऽयं राजलोकः, तत्
गृह्यतां निपथ्यम् ।

Manager—Noble lady, this body of princes is eager to
witness the staging of the Ratnavali, so let your dress be
donned.

Beng. उबे एधन गृहे वाहेना गृह्णीके डाकिना मज्जोत आरञ्ज करि । (वृत्रिना
नेपथ्येन दिक्क छाहिना) एहे आमार वाङ्गी । छितरे वाहे । (अवेण करिना)
आर्य्यो एरिके एस । नटी—(अवेण करिना) आर्य्यपुत्र, एहे वे आमि । बलून, कि
करिउते हहेवे । सूत्र—आर्य्ये, एहे राजाञ्जो रत्नावलीर अठिनय देषिते उरुहक हहेनाहेन,
नेपथ्येन पर ।

CHARCHA

1. सङ्गीतकम्—सङ् + गी + क्त भावि सङ्गीतम् music. गृह्यतां निपथ्यम् ।
कम् खाद्ये ।

2. निपथ्यामि &c.—Here निपथ्य means the dressing-room इह-
स्थानि । "निपथ्यं रत्नभूमी खानेपथ्यञ्च प्रसाधने" इति विश्वः ।

3. प्रविश्य—Here As. N adds उक्तेः । So also Boht. and G.

But this seems to serve no special purpose and is therefore omitted.

4. चार्थ्य—चार्था is the address to be adopted by the stage-manager towards his wife.

5. गटी—This is the wife of the सूतधार ।

6. रत्नावली &c.—रत्नावली here by लक्षणा means the *staging* of the रत्नावली ।

7. राजलोकः—लोक is जन which here means समूह । राज्ञां लोकः । We may also say लोक is सुवन then राजलोक means the world of kings, *i. e.*, the host of kings.

9. गटी—(निश्चिन्ता सावेगम्) अज्जउत्त णिच्चिन्तो दाणिं सि तुमं ता कीस ण णच्चसि ? मह उण मन्दभागाए एका ज्जेव्व दुहिदा सावि तुए कच्चिं वि देसन्तरे दिशा । कच्चं एव्वं दूरदेशदिदिणं भत्तुणा सह से पाणिग्गहणं भविस्सदित्ति इमाए चिन्ताए अयावि मे ण प्पडिभादि ता किं उण णच्चिदम्भं ? [चार्थ्यपुत्र निश्चिन्त इदानीमसि त्वं तत् कस्मान्न नृत्यसि ? मम पुनर्मन्दभागाया एका एव दुहिता सापि त्वया कस्मिन्नपि देशान्तरे दत्ता । कथमेवं दूरदेशस्थितेन भर्ता सह अस्याः पाणिग्रहणं भविष्यति इति अनया चिन्तया आत्मापि मे न प्रतिभाति तत् किं पुनर्मर्त्तितव्यम् ?] ।

Actress—'Sighing—with feeling) Dear husband, you are indeed free from anxiety, why then should you not dance ? But of me, the hapless, there is but one daughter ; who again is betrothed by you in a strange land. Even my own self escapes cognition with the thought as to how her marriage can be with a bridegroom living in such a distant place ; how then to dance ?

Beng. নটী—(নিবাস কেবিন্না—দুঃখের সহিত) আৰ্য্যপুত্র আগনি নিশ্চিত, হবে নাট্টিবেন না কেন? কিন্তু আমি হতভাগিনী; আমার একটি মাত্র কস্তা, তাকে দ্বাবার আগনি কোথায় এক দেশান্তরে, সন্ধান করিয়াছেন। এত দূরে বর, বিবাহ করলে হয় এই ভাবিয়া আমি নিজেকেই ডুলিয়া বাইতেছি, কি আর নাট্টিব?

CHARCHA

1. निश्चिन्तः &c.—You have no thought after domestic affairs.
2. मन्दभाग्याः—भाग portion, lot. मन्दः मानः अच्छा: &c.
3. दत्ता—Betrothed बाग्दत्ता, not married yet.
4. आत्मापि &c.—Such is my anxiety that I forget even my own self.

10. सूत्र—आर्ये दूरस्थेन इति अलमुद्देशेन । पश्य—
 द्वीपादन्धस्यादपि मध्यादपि जलनिधेर्दिशोऽप्यन्तात् ।

आनीय भ्रটिति घटयति विधिरभिमতমভিসুখীভূতः ॥३॥

Man—Noble Lady, away with anxiety that it is to be with one at a distance. Behold—(Fate becoming favourable, it quickly presents the wished for having procured it even from a different island, even from the depths. (lit.—interior) of the sea, nay even from the end of the quarters.)

Beng. সূত্র—আর্যে, দূরস্থে বসিয়া আনিব না। দেখ বিধাতা প্রসন্ন হইলে স্বীপান্তর হইতেও, সমুদ্রের গর্ভ হইতেও, মিস্ত্রভূমির অপর প্রান্ত হইতেও আনিয়া অভিলষিত বস্তু সমুদ্রে উপস্থিত করেন।

দ্বীপাদিতি । আত্মা—'বিধি:' বিধাতা ঈকনিমিত্তার্থ: 'অনুমিত্তক:' অদ্বিবিধ: 'অনুমিত্তক:' অন্যান্যমালী 'ভূত:' তন্ অনুকূল: স্তম্ভিতার্থ: 'অন্ধস্যাদপি স্বীপান্' স্বীপান্তরাদপি 'জলনিধি:' সমুদ্র 'মধ্যদপি' অর্ধবরভাদপি 'দিশ: অন্তাদপি' দিকান্তান্তর প্রান্তর্ভূমি 'অভিলষ' প্রার্থিতং দদু 'ভ্রটতি' আয় 'ঘটয়তি' প্রতিপাদয়তি । অতী দূর বর: ইতি ভিন্মা না জ্ঞায়া: । আৰ্য্যা জাতি: ।

CHARCHA

1. हीपात्—विर्गता आपः अर्धान् इति हि + अप् + च समासान्त = वि ईप by “अन्तश्चपसर्गेषु; अप ईत्” = हीप ।

2. घटयति—घट (भादि) + णिच् + लट् ति । The root is मित् by “घटादयो मितः” ; hence we do not get घाटयति । The root is read as घट षेडावाम् । Here, however, षेडा is not the sense. We say धातूनामनेकार्थत्वात् घाटरत्न संयोजने प्रतिपादने वा वर्तते । The चुरादि root घट is सङ्गते and gives the sense here intended ; but that root is not मित्, so it yields the form घटयति ।

3. अभिसुखीभूतः—अभिसुख + च्चि + भू + क्त कर्त्तरि ।

4. *Metre*—The definition of चार्थ्या is “यस्याः पादे प्रथमे षाडश-मावाक्या द्रतोयेऽपि । अष्टादश द्वितीये चतुर्थके पञ्चदश सार्थ्या ॥” For मात्रा remember “एकमात्रो भवेद्गुणो द्विमात्रो दीर्घ उच्यते । त्रिमात्रस्तद्गुतो द्वयोः अक्षरान्चार्द्धमात्रकम् ॥”

5. *Remark*—This verse gives a forecast of coming events. रत्नावली will be bought over by a propitious Fate (विधिरभिसुखी-भूतः) from हीपादन्वयात्, from, as it were, the very bowels of the sea (मध्यादपि जलनिधेः) and from a long long way off (दिशोऽप्यन्तात्) and united to वत्सराज ।

11. निपथ्ये—साधु भरतपुत्र, साधु । एवमेतत् कः सन्देहः । (हीपादित्यादि पुनः पठति) ।

In the tiring room—Bravo ! you scion of the race of Bharata, Bravo ! So it is, no doubt (*Repeats* हीपात् &c.)

सूत्र—(आकाशं निपथ्याभिसुखमवलोक्य) चार्थ्ये किमतः परं विश्वसे ? ननु अयं मम यवीशान् भ्राता गृहीतयौगन्ध-रायश्च भूमिकः प्राप्त एव । तर्हि निपथ्यग्रहणाय सज्जीभवावः । (इति निष्क्रान्ती) ।

इति प्रस्तावना ।

Man.—(*Listening and looking at the tiring room*) Noble Lady, why do you delay after this ? Here, my younger brother has indeed turned up with the dress of Yaugandharayana taken up. So come, we prepare to don our dress. (*Exeunt.*)

Here ends the Prelude.

Beng. नेपथ्ये—साधु ! उरतेर सुगङ्गान, साधु ! कथा टिक, सनेह माई । ("विधाता अस्य इहमे" इत्यादि पुनराय पाठ) । वृज—(सुनिगा नेपथ्येय दिके ताहिना) आर्यो, आर विलष केन ? एहि बे आमार होट ताई योगक्षरारणेर बेव धरिना कासिना पडिमाहे । तबे एग, पोषाक परिवार मत्र अन्तत हई । (निःकाठ) ।

इति अन्तवना ।

CHAROHA

1. साधु—This is elliptical ; add उक्तम् to fill up the ellipsis. Qual. the क्लिप्ता in उक्तम् understood. Or say एतत् साधु where साधु is nom. to सवति understood.

2. भरतपुरी—भरत was one of the four original teachers of नाट्यशास्त्र । By transference of epithets any actor is called a भरत as in भरतवाक्यम् । भरतस्य पुत्रः ।

3. यवीयान्—युवन् + ईयसुन् यवीयान् or कनीयान् ।

4. वृद्धीत &c.—भूमिका is वेश्यान्तरपदविषय disguise. Comp. "येषु वेषात् भूमिकान्"—*Magha*. "भूमिका रथमायान् उपान्तपदविषय" इति वृत्तः । युगन्धरस्य उपान्तं पुमान् इति युगन्धर + फल् (आयन) वीगन्धरायवत् । This was the prime-minister of उद्धवन् । वीगन्धरायवत्स्य भूमिका । वृद्धीता वा वीन् । This is the reading in As. N, Tarkavachaspati, &c. After तद्विधि Nyayapanchanana reads वदन्मन्त्रन्तरकरश्रीवैभवंशेन अथभूमिकया वृद्धीतवान्, i. e., अनन्तरं यत् करश्रीयं वक्तुं यो वीवः कर्तव्यम् । अनन्तरात् भूमिकया &c., as we have in As. B, is more particular and says that the वृद्धीत is to appear as उद्धवन् and वृद्धी as वाक्यवद्वान् । But such specification does not seem to be in accord with the simple वीवन्तरवर्णा क्लिप्ता previously said of the वृद्धीत and तद्वृद्धीत वीवन्तम् spoken with reference to the वृद्धी ।

5. प्रस्तावना—प्रस्तावयति कथामवतारयति इति प्र + स्तु + चिप् + युष् कर्त्तृि
 क्रियाम् prelude. नटी विदूषको वापि पारिपात्रिक एव वा । सूत्रधारश्च सङ्गिताः
 संलापं यत्र कुर्वन्ते ॥ चित्रीर्वाङ्गैः स्वकार्योक्तैः प्रस्तुताक्षेपिभिर्नियैः । आमुखं तनु
 विज्ञेयं नाञ्जा प्रस्तावना च सा ॥” The प्रस्तुत here becomes आक्षिप्त (intro-
 duced) by हीपात् &c.

12. (ततः प्रविशति यौगन्धरायणः) यौगन्धरायणः—
 एवमेतत् कः सन्देहः । (हीपादिति पुनः पठित्वा) अन्वया
 क्त सिद्धादेशजनितप्रत्ययप्रार्थितायाः सिंहलेश्वरदुहितुः समुद्रे
 यानभङ्गनिमग्नायाः फलकासादनं, क्त च कौशाब्धीयेन वणिजा
 सिंहलेभ्यः प्रत्यागच्छता तदवस्थायाः सम्भावनं, रत्नमाला-
 चिह्नायाः प्रत्यभिज्ञानादिहानयश्च । (सहर्षम्) सर्वथा स्पृशन्ति
 नः स्वामिनमभ्युदयाः । (विचिन्त्य) मयापि चैनां देवीहस्ते
 सगौरवं निष्पिता युक्तमेवानुष्ठितम् । श्रुतश्च मया वाभ्र-
 व्योऽपि कञ्चुकी सिंहलेश्वरामात्येन वसुभूतिना सह कथं
 कथमपि समुद्रादुत्तीर्थ्य कोसलोच्छ्रितये गतवता हर्मयता
 मिलित इति । तदेवं निव्यक्तप्राथम्येन प्रभुप्रयोजनं न मे धृति-
 मावहति इति कष्टोऽयं खलु भृत्यभावः । यतः—

(Now enter Yaugandharayana)

Yaug.—So it is, no doubt. (Repeating हीपात् &c.) Other-
 wise, where is the reaching of a plank by the daughter of the
 king of Simhala solicited (by me) through conviction created
 by the declaration of the seer but immersed in the sea by
 shipwreck, and where is her succour in that plight by a trader
 of Kausambi returning from Simhala and her transport here
 through recognition distinguished as she was with a pearl
 necklace ? (With joy) Prosperity flocks to our master indeed.

(*Reflecting*) The right thing again was done by me by entrusting her with concern into the hands of the queen. Also it is heard by me that our chamberlain Babhravya, together with Vasubhuti the minister of the king of Simhala, has, somehow having landed from the sea, met with Rumanvat who had gone to subjugate the Kosalas. Master's cause though thus nearly accomplished does not bring me satisfaction ; so the lot of the servant is indeed hard. For—

Beng. (তার পর যোগেশ্বরায়ণের অবেষণ) যোগ—তাই বটে, সন্দেহ নাই। (“দ্বীপাৎ—” ইত্যাদি আবার পড়িয়া) তাহা না হইলে, দেখ—সিদ্ধপুরুষের কথার বিশ্বাস করিয়া সিংহলেখনের কস্তাকে প্রার্থনা করিলাম, সেই কস্তা জাহাজ ভাঙিয়া বাঙরাতে সমুদ্রে পড়িয়া একখানি তক্তা ধরিয়া ভাসিতে লাগিল—এই বা কোথায়, আর—কোশাখীর বণিক্ সিংহল হইতে ফিরিয়া আসিতেছিল, সে দেখিল কস্তাটি ঐ অবস্থায় ভাসিতেছে ও গলায় রক্তমালা দেখিয়া চিনিয়া এখানে লইয়া আসিল—তাই বা কোথায় ? (হর্ষের সহিত) চারিদিক্ হইতে আসিয়া প্রভুর শ্রীবুদ্ধি জুটিতেছে। (চিন্তা করিয়া) সেই কস্তাটি আমি সম্মানের সহিত লইয়া মহারাণীর হস্তে দিয়া আসিয়া ভালই করিয়াছি। রুমণানু সেই সময়ে কোসলদেশ জয় করিতে গিয়াছিল, শুনিলাম আমাদের কক্ষুকা বাহুব্য ও সিংহলেখনের অনাথ্য বহুভূতি অতি কষ্টে সমুদ্র হইতে উঠিয়া তাহার সহিত মিলিত হইয়াছে। অতএব এইরূপে প্রভুর কাজ প্রায় সিদ্ধ হইয়াছে তথাপি আমি বহু হইতে পারিতেছি না। তাই মনে হইল চাকরী বড় কঠিন ব্যাপার। কারণ—

CHARCH A

1. অন্যথা—*Otherwise, i. e.,* দ্বীপাখীলনঘটনঘটনন্ হৃদয়ন্বীকারি।
2. দু—দু আনয়নন্ হৃদয়ন্বয়ঃ। স্বী ক্তহস্তী লভ্বেদনং সূচয়তঃ। The two are apparently incongruent with each other, Kausambi and Simhala being so far away from each other.
3. সিদ্ধাঈহ &c.—সিদ্ধকর ঘোষণিতব্য আহ্বয়ঃ declaration of the secret. The declaration was “দ্বীপাখীঃ দাখিবহুত্বং ক্তিহ্মনি ত্ত ভ্য়াংদীলীঃ পুমা স্তিহ্মনি”—Act IV. সিদ্ধাঈহীন অমিলঃ যঃ সূচয়তঃ স্তক্সান্ ঘাখিহ্মনঃ

वत्सैश्वर्ये याचिता &c. Here there is चविवक्षा of the अप्रधान कर्म of याच and the root is treated as having only one कर्म, viz, सिंहेसैश्वरदुहिता। Otherwise the क्त प्रत्यय in याचित would have been in the अप्रधान कर्म by the maxim "यादिः प्रधाने दुहादिरप्रधाने"।

4. सिंहेसैश्वर &c.—As Nyayapanchanana points out Simhala and Lanka are different. The latter is usually identified with Ceylon. Hence Simhala refers to some island other than Ceylon. We say *island* because otherwise वीपात् अन्वयात् loses its significance. Could it be the modern Singapur? Singa is सिंहे undoubtedly. Nyayapanchanana quotes—श्रौतिसूत्रे—“दक्षिणे-
ऽवनिमाहिन्द्रमलया अन्वयसूक्तकाः। चित्रकूटमहारण्यकाशीसिंहलकीडवाः। कावेरी
ताम्रपर्णी च लङ्का विक्रुतकादयः॥” The separate mention of सिंहल and लङ्का here is decisive. The Vachaspathya quotes Varaha Mihira to the same effect.

5. याग &c.—निलय is literally *immersed*; here she was simply *cast* into the sea.

6. फलक &c.—फलक a plank. तस्य आसादनं प्राप्तिः। She kept her afloat with the help of it.

7. कौशाब्धीन—कुशाब्धेन निर्हंसा इति कुशाब्ध + अण् + डीप् स्त्रियाम् कौशाब्धी। कौशाब्धी निवासः अस्य इति कौशाब्धी + छ कौशाब्धीयः &c. कौशाब्धी was the capital of उदयन। It was at the very centre of the वत्स country.

8. तदवस्थायाः—सा अवस्था अस्याः &c. She was in a miserable plight and was about to go down every moment.

9. सम्भावनम्—सम्बन्ध भावनम्, *i. e.*, doing the needful.

10. रत्नमाला &c.—The necklace of gems she wore was of rare excellence and immense value. रत्नमाला चिह्नं यस्याः &c. This served to declare her identity. रत्नमालाचिक्रायाः प्रथमिज्ञानम् = रत्नमालाचिक्रकृतं प्रथमिज्ञानम्। Her name too was रत्नावली।

11. उदयेन—This stage-direction seems to go against Nya's reading ततः प्रविशति वृष्टी धीमन्धराद्यः at the top of the paragraph.

If one is already acting as चर, one cannot easily again act as चरम् ।

12. सर्वदा—The usual sense is सर्वप्रकारेण, but here it simply implies अवधारण as in “सर्वदा पीतं क्षीरं दुःशासनस्य रत्नम्”—*Veni*.

13. क्षीरवत्—क्षीरवत् is चादर regard. तेन चर । The निषेध was done with क्षीरवत् not for the person *with whom* entrusted, but for the *object itself*, i. e., रत्नावली, that was entrusted. This was to ensure kind treatment of her. How this was युक्त will appear below.

14. बाधयः &c.—He was the chamberlain of उदयन gone to escort रत्नावली from सिंदूर to कौसली ।

15. वसुभूतिना—वसुभूति was the prime-minister of the king of सिंदूर । He too was accompanying रत्नावली (See Act IV).

16. कथं कथमपि—कथम् is क्वेन प्रकारेण and implies a question. With अपि added we get indefiniteness, indescribability &c. Hence कथमपि = अनन्ता क्षेत्रेण । The duplication seems to have no special meaning, unless it be to further intensify the indescribability.

17. कौसली &c.—कौसली is a general name for two different countries, one to the north of the Ganges and the other to the south. Sometimes they are distinguished as उत्तरकौसली and दक्षिणकौसली । The latter is meant here. The former was the land of the celebrated kings of the solar dynasty as described in the Ramayana. कौसलीयानाम् उच्छ्रितः उच्छेदः कौसलीयच्छ्रितः । मन्त्रे । तादर्थ्ये चतुर्थी । “तुल्यार्थं भाववचनान्” does not apply (see our edition of Bhatti I, App. on पुनर्ग्रन्थन्याय) ।

18. दमयन्ता—दमयन्ता was the general of उदयन । The derivation is controversial. Some say क्षयक्षयकारिणि इति क्षय + क्षय + क्षय + क्षय if meaning a दमैत or मन्त्रिन् = दमयन्ता with क्षय becoming दमन् and न becoming च by नियतान् in the rule “बाह्यदीपन्—” । Others suppose that दमन् is an independent word meaning *sold-mine*: इति क्षयि चक्ष इति दमन् + क्षय + दमयन्ता नियतवान् । The

निपातन ensures two things, viz., (1) न does not elide, (2) न becomes ण । Yet a third view is that रुमन् + मतुप् = रुमन् + ऋतुप् = रुम + ऋतुप् = रुमण्वान् by निपातन । In this the only effect of निपातन is to attach लुट् to मतुप् making it ऋतुप् । रुमण्वता मिलितः means that they were wandering on foot and luckily came across the general's forces and were saved.

19. एवम् &c—एवम् in this manner. प्राय implies वाङ्मय । “प्रायश्चानशने षष्ठी तुल्यवाङ्मयधोरपि” इति विश्वः । प्रायेण निष्पन्नम्, सुप्सुपा । “एकविभक्ति चापूर्वनिपाते” इति प्रायशब्दस्य परनिपातः । Comp. प्रबलनमसाम्बन्धायाः श्रमेषु हि इत्ययः—Sak. VII. निर् or निस् + पद + क्त कर्त्तरि निष्पन्नम् achieved. “पूर्वैवासिद्धम्” इति नकारस्य षसिद्धत्वात् अप्राप्तमेव षत्वम् । Note the manner (एवम्) how the end is nearly achieved. (1) रत्नावली is rescued. (2) The queen accepts her without hesitation and she is so stationed that she may catch the king's eye and create in him an interest for her and thus remove impediments to her union with the king (देवी हृन्ने &c.) । (3) बाणव्य and वसुभूति safe and on their way to कौशावती and will identify रत्नावली, thus removing the queen's objections to the marriage and the king's hesitation if there be any still.

20. हृतिम्—हृति is सन्तोष, शैत्ये &c. Both senses suit the context. The first gives *I am not yet satisfied* ; the second implies *I still feel nervous*. This seems to suit better the verse following. “हृतिर्योगान्तरे शैत्ये धारणाध्वरतृष्टिषु” इति विश्वः ।

21. यतः—As. B reads कुतः । Some omit both, which seems unreasonable because the verse explains why न मे हृतिभाववति ।

13. प्रारम्भोऽस्मिन् स्वामिनो वृद्धिहेतौ

देवैर्नित्यं दत्तहस्तावसम्बन्धे ।

सिद्धेर्भ्रातृर्नास्ति सत्यं तथापि

खेच्छाचारी भीत एवास्मि भर्तुः ॥ ८ ॥

In this undertaking that is to cause an advance to master and to which the support of its hand is thus offered by Fate, there is no mistake as to success, it is true, yet, acting at my own instance, I am afraid of master.

Beng. प्रभुर् अशुभं कर्म ए काली करु हईराहे । ए काजे सेवता एई-
प्रकारे सहायता करितेहेन । अतएव कार्यासिद्धि हईवे एते डूल नाई । ए सबई
सत्य, तथापि निजेर ईच्छामत बाध करिग्राहि बलिग्रा प्रभु कि मने करिवेन एई
भावग्रा भीत हईतेहि ।

प्रारम्भे इति । अन्वयः—इत्थं दैविन दत्तहस्तावलम्बे स्वामिनो इच्छित्तेतो अस्मिन्
प्रारम्भे [यथा—स्वामिनो इच्छित्तेतो अस्मिन् प्रारम्भे, इत्थं दैविन दत्तहस्तावलम्बे सति]
सिद्धेर्भान्तिर्नास्ति सत्यम्, तथापि स्वेच्छाचारी भर्त्सनीति एवास्मि । व्याख्या—‘इत्थम्’
अनेन प्रकारेण ‘दैविन’ विधाया ‘दत्तः हस्तेन’ स्वहस्तेन ‘अवलम्बः’ समाश्रयः रत्नावली
फलकदानं, कौशाभ्येन वणिजा तस्याः सम्भावनमित्यादिभिः साहाय्यं यस्मिन् तथा-
विधि ‘स्वामिनः’ भर्त्सकदयनस्य ‘इच्छेः’ अभ्युदयस्य अक्षयिर्त्तलाभरूपस्य ‘इतो’ मूलीभूते
‘अस्मिन् प्रारम्भे’ कर्मणि सिद्धलीश्वरदुहितुदधनेन पाण्डिपदकर्मणि ‘सिद्धेः’ साफल्यस्य
सम्बन्धे ‘भान्तिर्नास्ति’ भवनेव विद्यते अवश्यमेव विवाहो भविता इत्यर्थः इति ‘सत्यं’
तत्त्वमेव इत्यनुमन्ये ‘तथापि’ अस्मिन् कर्मणि राजानमनावेद्य ‘स्वेच्छया’ एव अहम्
‘आचरितवान्’ इति इतोः ‘भर्त्सुः’ स्वामिनः ‘भीत एव अस्मि’ अनुमन्येत न वा इति
शङ्कित एवाहम्, अत उच्यते न मे घृतिमावहतीति । शालिनी इत्यम्—“मात्तो गौ
श्चेच्छालिनी वेदलोकैः” इति लक्षणात् ।

OHAROHA

1. प्रारम्भे—प्रारभ्यते इति प्र + षा + रभ + घञ् कर्मणि &c. अर्धि
७मी । In the alternative explanation as in the व्याख्या we have
भावे ७मी ।

2. स्वामिनः &c.—It will further Master's cause, hence I
know Master cannot disapprove, yet I am nervous—तथापि
भीत एव ।

3. देवेन &c.—Fate smiles upon it, hence the success is assured—सिद्धेर्मान्निर्नासि ।

4. सिद्धेः &c.—Tark. reads सिद्धे । Explain सिद्धम् सिद्धिः, भावे त्तः । सिद्धे सिद्धिविषये आनिर्नासि &c. There can be no doubt about the result. Success is bound to come, only it will take time. Hence I say “निष्पन्नप्रायं प्रभुपयोजनम्” ।

5. स्त्रेच्छाचारौ—All this was done without the king's knowledge. The minister was स्त्रेच्छाचारौ in this matter, hence he apprehended censure, see Act IV. The whole idea is borrowed from Bhasa. The Dasarupaka reads स्त्रेच्छाचारौ ।

6. Remark—Here we see Yaugandharayana working with a specific object in view. He lays bare his plans and is sure of success. The seed is sown (बीजव्यासने) let us now watch the developments. Note the बीज, it is देवोहसे रवावस्था निक्षेपः । √

14. नेपथ्ये—(कलकलः)

In the Tiring-room—(A hubbub.)

यौग—(आकर्ण्य) अये मधुरमभिह्वयमानमृदुमृदङ्गा-
नुगतसङ्गीतमधुरः पुरः पौराणामुच्चरति चर्चरीध्वनिः । तथा
तर्कयामि यदेनं मदनमहमहीयांसं पुरजनप्रमोदम् अवलोक-
यितुं प्रासादाभिसुखं प्रस्थितो देव इति । (जर्ह्वमवलोक्य)
अये कथमधिरूढ एव देवः प्रासादम्—

Yaug.—(Listening) Ha ! In front swells the note of the clapping of the hands of the citizens, charming because of the song accompanied by the mellow drum which is being struck sweetly. So I believe Sire has proceeded towards the mansion to witness the rejoicings of the townsmen, intense because of Madana's (Cupid's) Festival. (*Looking up*) Ha ! Sire has already mounted the mansion !

Beng. नेपथ्ये—(कलकलशब्द) । वोग—(गुनिरा) आ ! मधुराथै
 देषितेहि पुरवासोपेन करतलि क्षनि उठितेछे, आर सजे गान, ओ मधुर मृदङ्ग मधुर
 जावे बाजांन हईतेछे, बलिरा करतलि ओ मधुरहै हईतेछे । तहै मने हय, पुरवासिगण
 कामदेवें उवसवेर महाप्रमोदे मातिराछे, देषिबार अञ्ज महाराज आसापेन दिके
 गिरा थाकिबेन । (उर्ध्वे देषिरा) आ ! तहैतो ! महाराज ये आसापे उठिरा
 बसिराछेन देषितेहि !

CHAROHA

1. मधुर &c.—‘मधुर’ यथा तथा ‘अभिहन्यमानः’ बाद्यमानः यः ‘मदुः’
 कौमल्यः ‘मदङ्गः’ तेन ‘अनुगतम्’ अन्वित यत् ‘सङ्गीतं’ गानं तेन ‘मधुरः’ । Qual.
 चर्चरीधनिः ।

2. चर्चरीधनिः—चर्चरी is a kind of song, also clapping of
 hands ; here the latter. “चर्चरी गीतिमेदे च केशमित्करशब्दयोः” इत्यमरटीका ।
 चर्चर्या धनिः ।

3. मदन &c.—मद is उत्सव । “मद उत्सवतेजसोः” । मदनस्य मदः
 मदनमदः Cupid’s festival. तेन मङ्गीयान् the rejoicings are boisterous
 because of the vernal festival.

4. प्रासाद &c.—प्र + सद + घञ् भावे प्रासाद a house or प्रसाद plea-
 sure. “सादकारयोः क्वचिमे” इति दीर्घः । प्रासाद is a lofty mansion com-
 manding a view of the surrounding country. प्रासादस्य अभिसुखं
 यथा तथा ।

5. चये कथम् &c.—Construe with the verse below.

15. य एषः

विश्रान्ताविद्यहकथो रतिमग्नं जनस्य

चित्ते वसन् प्रियवसन्तक एव साक्षात् ।

पर्युत्सुको निजमहोत्सवदर्शनाय

वत्सेश्वरः कुसुमथाप प्रवाभ्युपैति ॥ ८ ॥

तत् योषद्गृहं गत्वा कार्यशीलं चिन्तयामि । (इति निष्क्रान्तः)

इति विश्वाम्बरः

He, this king of Vatsa, to whom *Vasantaka* is dear, who is living in the heart of men, has approached accompanied by *Rati* like the flower-bowed god in person, with all talk of *Vigraha* at rest, anxious to witness his own great celebration. (9).

So going home, let me think out what remains to do, (*Exit*).

(*Here ends the Vishkambhaka*).

Beng. এই বৎসেশ্বর যেন অন্ন কামদেব, বিশ্বের মহোৎসব দেখিবার জন্ত উৎসুক হইয়া আসিয়া এখানে বসিয়াছেন—কামদেবের বিগ্রহ অর্থাৎ দেহ নাই, ইঁহারও শক্তি নাই বলিয়া বিগ্রহ অর্থাৎ বুদ্ধ নাই ; কাম লোকের চিত্তে বাস করেন, ইনি ও নিজের স্থানামনে লোকের চিত্ত অধিকার করিয়া বাস করিতেছেন ; কাম সর্বদা রতির সঙ্গে থাকেন, ইনি লোকের প্রিয় বলিয়া সর্বদা লোকরচিত্তে অধিত ; কামের প্রিয়মিত্র বসন্ত, ইঁহারও বসন্তক পরম সহায় । তবে এখন বাড়ী গিয়া ভাবিয়া দেখি আর কি করিতে বাকী রহিল । (প্রস্থান) ।

বিকৃতক শেষ ।

विश्रान्तेति । अन्वयः—विश्रान्तवियङ्ककथः जनस्य चित्ते वसन् रतिमान् प्रिय-
बन्धनात् निजमनोत्सवदर्शनाय एव पथ्युत्सुकः (सन् यः एव) वत्सीश्वरः स्यात्
कुसुमचाप इव अभ्युपैति (सः प्रासादलधिक्कः) । व्याख्या—'विश्रान्ता' विगत
'वियङ्कस्य' युद्धस्य [कुसुमचापपथे शरीरस्य] 'कथा' आलापः प्रसङ्गः यस्य तथाविधः
अनन्यः सर्वएव जिता इति श्रुतीः युद्धवर्था यस्य विगता सः [पथे हरकोपानखीन
अखीभूतं शरीरमिति शरीरकथा यस्य नास्ति तथाविधः], किञ्च 'जनस्य' प्रकृतिवर्गस्य
[पथे वीरिनः] 'चित्ते वसन्' प्रसारकत्वात् सदैव लोकाहृदयमधिकृत्य तिष्ठन्
'रतिमान्' जनानुवागसम्बन्धः [श्रुती इह । पथे जनसिजत्वात् 'चित्ते वसन्' इत्या
आर्थ्या अन्वितत्वात् 'रतिमान्'], तथा 'प्रियो बन्धनात्' तन्नामा विदूषको यस्य तथा-
विधः [पथे 'प्रियो बन्धनात्' तन्नामा अङ्गुः यस्य स एव इति स्यात्] 'निजस्य'
आत्मनः आत्मराज्ये अनुष्ठितत्वात् [पथे महमस्तुद्धिस्य ज्ञतत्वात्] यः 'मनोत्सवः'
तस्य 'दर्शनाय' [तद्व्यापिप्रतिवेधान् पथ्युत्सुकमभ्युपैति न वतीया नापि वसन्ते]

‘पर्युत्सुकः’ शीतकण्ठः सन् ‘व एव वत्सेश्वरः साक्षात्’ स्वपत्नी इष्टः ‘कुसुमचाप इव’ सुखचन्द्रे व ‘अभ्युपैति’ प्राप्ते मधौ निधतमीव समीपमेति च ‘द्विषः प्रासादनविदग्धः’ इति पूर्वेषु चत्स्यः । वसन्ततिलकं चत्सम्—“श्रेयं वसन्ततिलकं तमत्रा जनीतः” इति चत्सवात् ॥

OHARCHA

N. B.—The epithets are chosen so as to apply to both वत्सेश्वर and कुसुमचाप by virtue of the छेप involved, and thus establish a verbal resemblance between the two.

1. विश्रान्त &c.—विश्रान्त is समर also काय । “विश्रान्तः समरि कायि” इत्यादि विश्रः । Owing to this double meaning of विश्रान्त the epithet applies to both. See व्याख्या ।

2. रतिमान्—रति is the name of the wife of कुसुमचाप । Hence कुसुमचाप is of course रतिमान् । वत्सेश्वर is रतिमान् for a special reason—जनस्य चित्ते वसन् रतिमान् । रति in this case is अनुराग attachment. “रतिः अरमियायाश्च रानि च रमणे रतिः” इति विश्रः ।

3. वसन्—वत्सेश्वरपत्ने वसन् रतिमान् । द्विती इष्ट । कुसुमचापपत्र वसन् अभ्युपैति । चत्सये इष्ट । The rule is “चत्सयद्वितीः क्रियायाः” ।

4. प्रिय &c.—वसन्तक is the name of the विद्वेषक । Also वसन्त is the favourite season of कुसुमचाप । See व्याख्या ।

5. एव—This is misplaced. Construe इर्मनाय एव पर्युत्सुकः ।

6. साक्षात्—अव्यय meaning प्रत्यक्ष । “साक्षात् प्रत्यक्षतुल्ययोः” ।

7. निज &c.—For समास see व्याख्या । तादृशं चतुर्थी । The rule “प्रसिधोत्सुक्यायां द्वितीया च” does not apply, because the word here is पर्युत्सुक not उत्सुक । Also पर्युत्सुक does not govern what चतुर्थी does. This is owing to the declaration “समासप्रत्ययविधी लक्षणविधिप्रतिषेधः” । “प्रसिधोत्—” is a प्रत्ययविधि ।

8. अभ्युपैति—अभि + उप + चा + इ + लट् तिप् । The construction being यः अभ्युपैति च प्रासादनविदग्धः । The present (लट्) in अभ्युपैति—a prior act—with the past in चत्सयद्वितीः—a later act—requires defence. We therefore explain the लट् saying that it expresses a habit and

is not used with reference to the present only. He who does it every year has now mounded the mansion. See व्याख्या । This identification of वत्सिहर with Cupid is a forecast of Sagarika's mistake when she takes the king for Cupid in person. Comp. "इह तु प्रत्यक्षो लस्यते"—Act I below.

9. कार्यशेषम् &c.—Here he foresees the queen's anger and has to provide against it. This is his कार्यशेष—what remains to do. As the result of this कार्यशेषचिन्ता of योद्धन्वरायण we have the ऐन्द्रजालिक summoned from Ujjayini and the *denouement* in Act IV.

10. विश्वभङ्गः—This is the technical name for a short interlude that shows the connection between past and future events. "इतदतिशयमायानां कथायानां निदर्शकः । संक्षिप्तार्थसु विश्वभङ्ग आदा-वहस्य दर्शितः ॥"

16. (ततः प्रविशत्यासनस्थो गृहीतवसन्तोत्सवविषो राजा विदूषकश्च) ।

(Now enter seated the king and Jester in a dress befitting the spring festival).

राजा—(सहर्षमवलोक्य) सखे वसन्तक—

King—(Observing with delight) Friend Vasantaka—

विदूषकः—आणवेदु भवं [आन्नापयतु भवान्] ।

Jester—Let your Highness command.

राजा—

राज्यं निर्जितशत्रु योम्यसचिवे न्यस्तः समस्तो भरः

सम्यक्पालनलाहिताः प्रशमिताशेषोपसर्गाः प्रजाः ।

प्रद्योतस्व सुता वसन्तसमयस्त्वञ्चेति नाम्ना धृतिं

कामः कामसुपैत्वर्यं मम पुनर्मन्ये महाशुत्सवः ॥ १० ॥

King—The empire has its enemies subdued ; The whole burden of affairs is placed with a competent minister ; the people with all their trouble removed are nursed with due care ; (and then) Pradyota's daughter, the vernal season and yourself. Thus let Kama (Cupid) find satisfaction in the name (only), but methinks the great festival is mine.

Beng. (ভার পর বসন্তোৎসবের বেধ পরিয়া আসনে হিত রাজা ও বিবুৎকের প্রবেশ) । রাজা—(হর্ষের সন্নিহিত দেখিরা) সখে, বসন্তক—। বিবুৎক—আজ্ঞা করুন । রাজা—এই উৎসব নামে কল্কর্ণোৎসব, কাব এই নাম লইয়া হখে থাকুন, প্রকৃতপক্ষে এ আদারই উৎসব । দেখ—শক্রগুলি পরাজিত হইয়াছে, রাজ্য এখন নিষ্কটক, যোগ্য মন্ত্রিতে কাজ কর্মের তাবৎ ভার অর্পিত হইয়াছে । প্রজাগণের বড় উপক্রম সব দূর হইয়াছে, তাহারি বধোচিত পালনে লাগিত হইতেছে । মহারাজ প্রজ্ঞোত্তের কস্তা পত্নীরূপে আছেন, ষড়ুরাজ বসন্ত উপহিঁত, আর তুমিও রহিরাছ ।

রাজ্যনिति । অন্বয়:—জ্ঞান: নাম্না জ্ঞানं धृतिस्तुपैतु । पुन:—राज्यं निजितमनु,
 -श्लेषसन्धि चि समस्तो भर: न्यस:, प्रमनितामिषीपसर्गा: प्रजा: सव्यकपालनकाजिता:,
 वसन्तसमय:, प्रथीतस्व सुता, लख इति—मन्ये अर्थ मङ्गलं सत्सव: मम । व्याख्या—
 'ज्ञान:' मदल: 'नाम्ना' सत्सवस्यास्य मदलमङ्गीत्सव इति नाम तेनैव तस्य आत्मो-
 द्दिष्टतामाकलय्य 'ज्ञानं' पर्याप्तं यथा तथा 'धृतिस्तुपैतु' सुदमावहतु । 'पुन:' किन्तु पञ्चा-
 न्तरे 'राज्यं' वत्सभूमि: 'निजिता:' नि:शेष' जिता: 'मन्यो' मन्त्रिण् ताडय-
 तीव, तत् विनाप्यति मदीयं धनु: । किञ्च 'योग्ये' समर्थे 'सन्धि' मन्त्रिणि दीनन्धरायथे
 'समस्तो भर:' तावती कार्यधिन्ना 'न्यस:' अर्पित: । तथा 'प्रमनितः' निवारिता: 'अमेवा:'
 निश्चिन्ता: 'सपसर्गा:' सपद्रवा: पद्रवतश्चीभा: यथा तथाविधा: 'प्रजा:' जना:
 'सव्यक' यथोचितं यत् 'पालन' रक्षयं 'दिन' 'काजिता:' संवर्द्धिता: वर्तमाने एवं मन्त्रि-
 रन्तश्च लखप्रमनये सर्वधिनान्निस्तुते नधि सुखानि ज्ञानममने एव मन सङ्गायो
 'वसन्तसमय:' वसन्तकाल: प्रात:, 'प्रथीतस्व' तस्यस्वस्य अथनिरासक 'सुता' तनया
 प्रिया पुत्री वासधक्षणा 'लख' मी धिय: सुखा वक्ष्यसक: सन्निधाविव वर्तेहि [यथा—
 'मन्त्रक' मन्त्रय: 'आकार:' आत्मक' मीत्तु' मन्त्रिण्यर्थ: स इव 'समय:' 'आपदी' धन

तथाविधः 'स्व' प्रसंगेऽप्युच्यते] । 'इति' इतिः 'मन्त्रे' तर्कानि 'चयं महान्
उत्सवः मन्त्रं न तु जानस्य । तद्युक्तीनि स द्विषी नार्थेन दृश्यतु इति । आर्द्ध-
विश्रीकृतं इत्यम् ॥

CHAROHA

1. विदूषकः—This is the court-jester. He is usually a Brahmana, deformed or otherwise lacking physical develop- ment, but mirthful, simple as a child, a bit of a simpleton and a gourmand. He helps the king in his love-intrigues. "इत्यखरतः कथञ्चरतिविदूषकः स्यात्, स्वकर्मणः" ।

2. राज्यम् &c.—राज्ञी भावः कर्म वा इति राजन् + यक् राज्यम् kingdom. It is the पारिभाषिक name of seven elements taken together— "स्त्राव्यममात्यसुहृत्कोषराड्गुर्मेवकानि च" । The enemies are removed and I apprehend no trouble from outside.

3. शोख &c —The burden of affairs is in able hands, and I am relieved of the care of management.

4. सव्यक् &c.—सम् + चक्ष + क्तिन् कर्त्तरि = समि + चक्ष + क्तिन् = सव्यक् due, proper. This is due to the ability of the minister. Enemies can no longer foment internal trouble.

5. प्रशमित &c.—प्र + शम् + शिच् + क्त कर्मणि प्रशमित or प्रशान्त । अविद्यमानः शेषः एषाम् अशेषाः with nothing left over. उप + हृज् + चञ् मणि कर्मणि वा उपहृज् molestation, trouble. Now see व्याख्या ।

6. वसन्तसमयः—वसन्तसमयौ समयश्च or वसन्ताख्यः समयः । Or समय is वाचार्थ behaviour. "समयाः प्रपवाचार्त्तकालसिद्धान्तसंविदः" इत्यमरः । वसन्तसमय इव समयो यस्य । Qual. लम् ।

7. मम पुनः &c.—This is in keeping with Yaugandha- rayana's "पथु वसुको निजमहोत्सवदम्भाय" sl. 9.

17. विदू —(सङ्घर्षम्) भो वधस्य एष्यं खेदं । अहं उवा
आशामि च भवदो च कामदेवस्य मम ज्येष्ठ एतस्य बन्धु-
वदु, अथ भव ममयमस्यस्यो जस्य किदे पिधवधस्यै च एष्यं

मन्तीषदि [भो वयस्य एवं न्वेदम् । अहं पुनर्कानामि न
भवती न कामदेवस्य ममैव एकस्य ब्राह्मणवटुकस्य अर्थं
मदनमहोत्सवो यस्य कृते प्रियवयस्येन एवं मन्थ्यते] ।
(विलोक्य) ता किं इमिणा ? पक्व पक्व दाव इमस्य
मधुमत्तकामिणीजणसभं गाहृगहिदसिङ्गकजलप्यहारणस्यन्तपा-
परजणजणिदकीतूहलस्य समन्तदो सुच्छन्दमदलोहामचर्चरी-
सहसुरररथ्यासुहसोहिणो पदस्यपडवासपुञ्जपिञ्जरिददहृदिसा-
सुहस्य सस्त्रिरीषदं मषणमङ्गस्यवर्त्त [तत् किमेतेन ? प्रेषस्य
प्रेषस्य तावत् अस्य मधुमत्तकामिनीजनस्ययग्रहृष्टहीतन्मृङ्गक-
जलप्रहारनृत्यन्नागरजनजनितकीतूहलस्य समन्ततः स्वच्छन्द-
मदलोहामचर्चरीशब्दसुखररथ्यासुखशोभिनः प्रकीर्णपटवास-
पुञ्जपिञ्जरितदशदिशामुखस्य सञ्चीकर्ता मदनमहोत्सवस्य] ।

Jest.—(With joy) O Friend, so it is indeed. I think, how-
ever, this great festival of Cupid is neither thine nor of Cupid,
but mine alone—of this brat of a Brahmana of whom my
dear friend speaks thus. (*Observing*) No use then of this. Behold
now the charm of this Cupid-festival that raises curiosity (at
the sight of) citizens (*Or*—gallants) voluntarily seized by
drink-bladen women and dancing at the touch of water from
syringes, festival that is attractive because the crossings of roads
all round are resounding with the note of unrestrained *Charhari*
songs and of the ceaseless drums, and that has rendered
yellowish-red the ten cardinal points with heaps of scented
powder scattered about.

Song. हिन्दु—(हर्षित्वा) इदं वयस्य, अहं वदामि । किञ्च, ब्राह्मण, मदन इव,
अहं मदनमहोत्सवो यस्य कृते प्रियवयस्येन एवं मन्थ्यते ।

सबके आमार अिअर वरसुत एमन कथाटी बलिसेन । (देविना) से बाउक । एखन एई मदनमहोत्सवेर श्री देवुन—एई देवुन श्रीलोकेश्वर मदे मत्त हईरा । वरस पुत्रवसेरे धरिना पिठकारीर जल मरिउतेहे आर ताहारा लाकाईतेहे ; केमन आवोव ! कोरातांगलि अविउत मदमणके ओ उऊ चररी खनिउते अतिधरिनि हईतेहे ; कि शोता । राणि राणि अणकि आवीर छुडिना मरिउते दशदिक् रक्त पीत वर्णे रञ्जित हईरा गिराहे ।

CHAROHA

1. एवं खेदम् &c.—It is indeed so. This is *partial* endorsement of the king's remark. The jester admits that the festival is not really of Kamadeva, but he does not agree to call it the king's own. It is *his*, the jester's festival (ममेव ब्राह्मणवटुवस्य) । The reason for so thinking is given by यस्य जति प्रियवयस्येन एवं मन्नाते—of whom an angust personage like yourself speaks thus. You think so highly of me that you include me (saying जह्य) among those that render this festival as your own. Such high compliment is indeed an occasion for joy to me—the festival is *mine*.

2. प्रेक्षस्व &c.—Construe मदमनहोत्सवस्य सञ्चीकता प्रेक्षस्व । श्रिया सह वर्तते सञ्चीकः charming. तस्य भावः सञ्चीकता । ताम् । The चप् is not by “नद्युतश्च” because श्री is not नदी । “श्रीवाहिन्यावा” gives चप् optionally here with the form सञ्चीक and सञ्ची । किञ्चित्स्य मदमनहोत्सवस्य ?—‘मधुमत्त &c.’ ‘मधुमा’, मद्येन ‘मत्तः’ यः ‘कामिनीजनः’ तस्य यः ‘सर्ववहः’ सर्ववहस्यं तेन दृष्टीतः’ voluntarily seized by drunken women (at the same time) ‘शङ्कस्य’ यो ‘जलप्रहारः’ तेन ‘दृष्यन्’ (dancing because struck with water from syringes) यो ‘नागराजलः’ निदग्धपुरुषवर्गः तेन ‘जमिते’ द्रष्टुं वा ‘कीदृशं’ यस्मिन् तादृशस्य मदमनहोत्सवस्य । Drunken women rush after yonder gallants, seize them, drench them with the discharge of their syringes while the men dance in discomfort and the spectators enjoy the fun. सञ्चानामना दृष्टवन् इति सञ्चान् + वच् + चप् भावि सञ्चवहः, उपवदन्त— । सर्ववह with चप्

is seen in Kalidasa and is to be defended as a *ह्रास्व* प्रवीण like चिद्यन्त्र &c. Ordinary writers avoid चञ् in such cases ; compare "नातान्देन प्रतिविच्यमानः स्वयं वहात्वात्स्ववता दवाद्यः"—*Bhavabhūti*. अङ्ग is a syringe जलवन्तः । "अङ्गं प्रभुले सिद्धरे विज्ञे श्रीहान्मुद्यकके" इत्यादि विचः । अङ्गमेव अङ्गकम् । नागर is विदग्ध clever people. "विदग्धे नागरोऽन्वयत्" इति विचः । पुनः किञ्चित्तस्य मदनमहोत्सवस्य ?—'समन्ततः—' 'समन्ततः' सर्वासु दिक्षु 'स्रष्टन्दो' निरवयवः अविरतः इत्यर्थः यः 'मर्दलः' वदङ्ग-विशेषः 'उद्दामा उद्दामो' वा, उच्छृङ्खलः मुक्तकण्ठ इत्यर्थः यः 'चर्चरीशब्दः' गीति-विशेषश्चनिः तेन च 'सुखराशि' शब्दायमानानि यानि 'रथ्यामुखानि' मार्गारथाः ईः चापु 'श्रीमते' यः तथाविधस्य मदनमहोत्सवस्य । "स्रष्टन्दो निरवयवः" इत्यनरः । Here उद्दामन् or उद्दाम is the word, but उद्दाम is peculiar. Derive thus—दामन् खिवान् is दामन् + डाप् दामा by "डाप् उभाभ्यामन्वतरस्याम्" । उद्दामो दामाया उद्दामः with उपसर्जनङ्ग by "नील्योदपसर्जनस्य" । Comp. "उद्दामेन विरदपतिना सन्निपत्याभियुक्तः"—*Bhavabhūti*. चर्चरी is here मानविशेष (see ante). पुनरपि किञ्चित्तस्य मदनमहोत्सवस्य ?—'प्रकीर्णं—' । 'प्रकीर्णः' विचितीः 'पटवासपुञ्जैः' पिष्टातकराशिमिः 'पिञ्जरितानि' पोतरक्तानि 'दश-दिशासुखानि' दिक्सुखानि दिक्मण्डलमित्यर्थः यस्मिन् तथाविधस्य मदनमहोत्सवस्य । पटवास or पिष्टातक is the red powder so freely thrown at each other during the *hōli* festival. पिञ्जर is पोतरक्त colour, yellowish red colour. It is masculine. "पिञ्जरस्य पोतरक्ते" इत्यादि ईम । स सञ्जातः एवान् इति पिञ्जर + इतच् तारकादि पिञ्जरित tinged yellowish-red. दिशा is दिग् with टाप् attached optionally. "वष्टि भागुरिरहोपमवाप्योदपसर्गवीः । आपवापि इच्छानां यथा वाचा निशा दिशा ॥"

18. राजा—(सङ्घे स मन्तादवलोका) अहो परां कौटि-
मधिरोहति प्रसोदः पौराणम् । तथाहि—

कौर्णैः पिष्टातकैः सुतदिवसमुक्तेः सुहृत्सुहृदयोः

सिन्धुत इतरभाभिर्भरनमितशिक्षैः श्रेष्ठैः कौटिभ्यः ।

एषा वैश्राभिस्तस्य स्वदिग्बहिर्जिताद्यैर्विन्नेयकोशा

कौर्णैर्वीं यातकुर्षं इत्यखितजनीवैकापोता विभाति ॥११॥

King—(Looking round with joy) Ha ! The gaiety of the citizens is reaching its climax (lit—extreme limit). Thus—

With scattered heaps of scented powder made yellow with saffron-dust and thus imitating day-break, with the glow of golden ornaments, with wreaths of *Asoka* flowers on the heads of people bent down under their weight, with her people clothed (lit—decked) as if in liquid gold, this Kausambi, whose wealth, from her attire, seems to have surpassed all the treasures of the lord of wealth (Kuvera) appears like one yellow mass.

Beng. राजा (हर्षेण सहितं चारिणिके देखिना) आ ! पुरवासोद्वेग आसोद चरमशीमार छड़िते छलिल । देख—कोशाशीर बेध देखिना मने हय, ए निजेर सम्पदे कुबेरेर भाङ्गारके सम्पूर्णरुपे पराङ्क करिगछे । एर सर्वज्ञान पीतवर्णमर देखाइतेछे—आशीरेर रानिते जाकराणेर चूर्ण मिश्राइरा पीतवर्ण करिग सेशुनि हड़ाईरा देउरा हईगछे, ताते बेध चारिणिके उबार पीतरङ्ग रागेर मथ हारा आसिग पड़िगछे । लोका जलिर गारे सोपीर अलकारेर पीत आभा ओ ताहादेर माथा रत्नाशोक कुलेर बालार अकाओ बोकार खूँकिरा पड़िगछे, बेध सकलेर सर्वाङ्ग सोमार अले रङ्ग करिग देउरा हईगछे ।

कीर्तिविति । अन्वयः—कीर्तिः कृतदिवसमुद्धतैः कुरुनवादनैः पिष्टातकीर्तयैः, ईलाजङ्काराभ्याम्, भरनमित्तमिच्छैः कैङ्करातैः श्रेष्ठैः, यातज्जुह्वद्वद्विचित्रजना इव विषामिच्छन्त्यस्त्रविभवविभ्रितामेवविनीमकीया एवा कीमान्वा एवपीता विभाति । व्याख्या—'कीर्तिः' विचित्रैः अतएव 'कृतं' विहितं 'दिवसमुद्धतं' उभा लक्षणा उवाचय, रत्नपीतना इत्यर्थः ईः तादृशैः 'कुरुनवादा' कायनाराथा 'कीर्तयैः' अर्थेः ईष्टुभिः 'कीर्तयैः' पीतैः । अथ 'पिष्टातकीर्तयैः' पदस्यार्थात् गन्धवर्णानिअर्थः 'कीर्तयैः' प्रामिभिः । अथिच, उवाचयतां अनायां मायेषु ई 'ईलाजङ्काराः' सुवर्णभूषणानि तथा 'भाभिः' पीतरागैः ईष्टुभिः । तत्रा शिवाशिव जनायां शिवःसु 'भरिच' लक्षणा 'नमितता' आवर्जिताः 'जिह्वाः' अर्थाः शिवारिः अर्थाः ईः तत्राशिवैः 'कैङ्करातैः' पद्मज्जुमुनकृतैः 'श्रेष्ठैः' शिवी-सुवर्णभूतैः काव्याभ्याम्, ईष्टुभिः 'यातज्जुह्वद्वद्विचित्रजना' अर्थाः 'अनायाः' अनायाः

यस्याः तथाविधा 'इव' ततश्च 'वैषेष' एवंविधेनैव रूपेण 'अभिलक्ष्यः' चतुर्थीयः 'स्वभिन्नः' निजैश्वर्यं यस्याः तथाविधा क्वच 'विजितः' तिरस्कृतः 'अग्नेयः' सनयः 'वित्तेशकोशः' कुविरभाष्यारं यया तादृशी [यथा—'वैषेष अभिलक्ष्य' चतुर्थीया तथा-
त्वेन निर्गच्छा चासी 'स्व' न विभवेन विजिताऽपेवित्तेशकोशा' च] 'एषा' इत्यमाना
'कीयाष्ठी' तदास्या मदीया नगरी 'एकपोता विभाति' सर्वत्र पीता परिदृश्यते।
अन्धरा इतम् ।

CHARCHA

1. कोटिम्—कोटि is अत्रि the edge, *i. e.*, the limit. "स्यात् कोटि-
रथौ चापाये संख्यानिदप्रकर्षयोः" इति विश्व. । पदां कोटिम् the exteme limit.
Or कोटि is प्रकर्षं ।

2. कौशेः &c.—This refers to the red powder thrown at
each other known in some parts of the country as चाकौर । This
was so liberally scattered about as to render the sky purple and
give one the impression of dawn.

3. कुङ्कुम &c.—कुङ्कुम is saffron. श्वेद dust. "श्वेदः पेषणचूर्णयोः"
इति हेमः । The पिष्टतक comes out naturally as a *white* powder ;
the red colouring is given to it by the admixture of saffron
and other dye-stuff. गौर is पीत or अरुच । "गौरः पीतैरुचये ज्ञेते"
इत्यादि हेमः ।

4. हेमालङ्कार &c.—हेमविकारा अलङ्काराः or हेमः अलङ्काराः &c.।

5. भर &c.—भ्रम + धिच् + क्त कर्मणि नामित or नामित । शिखा is अय
tip ; hence नक्षत्र head. "शिखापलाशे चूर्णायाम्" इत्यादि हेमः । The
head was bowed down with the weight of the immense mass of
yellow flowers.

6. रेखरैः &c.—रेखर is a wreath worn on the head (शिखासु) ।
"शिखापलाशोपक्रेखरौ" इत्यमरः । किङ्किरात is रत्नाशोकः । किङ्किरातागामिनि
इति किङ्किरात + अण् कङ्किराताः made of *Kimkirata* flowers. Hence
the people were yellow on the body with their golden orna-
ments and on the head with the mass of yellow flowers.

7. वैषाणि &c.—The wealth of the city can *now* be judged

by the display and methinks it exceeds that of Kuvera. कोश is both palatal and cerebral. The former is preferred for the sake of the alliteration that prevails here. "कोशः कोश इवाच्छब्दे । कुशले चषके दिव्येऽर्चषथे योनिजिन्मयोः" इत्यादि हेमः ।

8. कौशाब्जी &c.—One is very much tempted to read कौशाब्जी suspecting that the poet intended a यमक here with the कोश that precedes. But I have not been able to trace the variant कौशाब्जी in standard authors. शतकुम्भ is gold. "शतकुम्भं तु कनके" इति हेमः । The people appeared as if painted in liquid gold *all over* because of their ornaments and head-dress.

9. एकपीता—एक is केवलः । एका पीता yellow only, *i. e.*, uniformly yellow, yellow all over. The sky above is yellow (जलदिवससुखैः) and the people yellow in body and head, hence the whole town is yellow wherever you look at it.

19. अपि च—

धारायन्त्रविमुक्तसन्ततपयःपूरभ्रुते सर्वतः

सद्यःसान्द्रविमर्दकर्मकृतक्रीड़े क्षणं प्राङ्गणे ।

उद्दामप्रमदाकपोलनिपतत्सिन्दूररागारुणेः

सैन्दूरीक्रियते जनेन चरणन्यासेः पुरः कुट्टिमम् ॥१२॥

Moreover,—The *Verandah* in front of the yard is, by the people, being instantly transformed and made, for a moment, as though paved with vermillion with their tread rendered pink from the tint of vermillion dropping from the cheeks of boistrous females in the yard which is flooded all over with a ceaseless flow of water poured by fountains and where sport is made in mud that is caused by the heavy pounding (with the peoples' feet).

Beng. आरुण्येन—सन्मुखेन उठाने कोनारा गुलिया वेठरा हरीनाह । अविशत जन गडिना उठान विवारीना विनाह । कपे कपे नले नले श्रीभूष आनिना पादे

पाये उक्त्वा कानाम् करिष्ये विभेदे । आनन्देन आकाशेन त्रीलोककेन गण
हृते एतन्मूर्ध्नि पठिते वे काना गण हृत्वा विभेदे ओ लोके उहा पाये
करिष्ये आनिष्ये वरवर्णान्तोके सिन्दूरे गडांर मत् करिष्ये विभेदे ।

धारति । अन्वयः—सर्वतः धारायन्-विमुक्त-सन्तत-पयः-पूर-व्रुते सान्द्रविमर्द्ध-
कर्मजगतक्रीडे प्राङ्गणे उद्दामप्रमदाकपोलनिपतत्सिन्दूररागाद्यैः चरन्त्यासेः जनेन
पुरः क्रुद्धिं सयः अथ सैन्दूरीक्रियते । व्याख्या—‘सर्वतः’ समन्तात् ‘धारायन्ः’
जलोद्धारिभिः नद्यैः ‘विमुक्तः’ वान्तः ‘सन्ततः’ अविच्छिन्नः यः ‘पयःपूरः’ जलसङ्घातः
तेन ‘व्रुते’ सिक्ते अपि च ‘सान्द्रविमर्द्धात्’ गुरुनिष्पेक्षत्वात् जातो यः ‘कर्मजः’ तत्र
‘जगता क्रीडा’ यस्मिन् तादृशे ‘प्राङ्गणे’ अल्पे । [‘प्राङ्गणे अल्पेः’ इति ‘प्राङ्गणे पुरः
क्रुद्धिमम्’ इति वा योज्यम्] ‘उद्दामाः उद्दामानो’ वा उद्दत्तं वृत्त्यन्वयः इत्यर्थः याः
‘प्रमदाः’ मदबिह्वलालसङ्घः तासां ‘कपोलात्’ गच्छात् ‘निपतत्’ चञ्चलत् यत् ‘सिन्दूर’
तस्य ‘रमिण्य’ भासा ‘अल्पेः’ लाङ्घितेः ‘चरन्त्यासेः’ पादपातेः ‘जनेन’ सप्तसव-
दर्शनार्थिना इति शेषः ‘पुरः क्रुद्धिं’ प्राङ्गणसम्बुद्धस्या बद्धभूमिः ‘सयः’ सपदि ‘अथ’
सुहृत्तन्मात्रं व्याप्य ‘सैन्दूरीक्रियते’ सिन्दूरमयमिव विधीयते । निखिलमेव क्रुद्धिं
सिन्दूरविकारवत् प्रतीयते तत्र पुनः अथिकं न नित्यमिति भावः । शार्दूलविक्रीडितं
उच्यते ॥

SHARDA.

1. धारा &c.—He is speaking of the yard. धारा is जलधारा ।
धारायन् a fountain. सम् + तन + क्त कर्मणि सन्तत or सतत । The म of
सम् disappears optionally by “समो वा ततद्धितयोः” । Thus also संहित
or संहित । पूर is सङ्घात a mass. “सङ्घाते पूरथे पूरः” इत्यनेकार्थः । पयसा
पूरः पयःपूरः जलसङ्घातः &c. If पूर be taken as जलप्रवाह which is
also a meaning of it, then पयःपूरः becomes tautologous ;
hence we take it here as सङ्घात । सर्वतः is connected with व्रुते ।

2. सयः—अन्वय meaning सपदि, तत्त्वचम् &c. This may be
connected with (1) व्रुवनक्रिया, (2) मर्दनक्रिया, (3) क्रीडाकरणक्रिया,
(4) सैन्दूरीकरणक्रिया । The idea is vague in (1), the समास is not
quite in order in (2) and (3), while there is दूरान्वय in (4).

3. सान्द्र &c.—The विमर्द comes from the crowd of boisterous people in the yard.

4. चक्षुः—This again may be taken with (1) कृत preceding, or (2) सैन्द्रीकरणक्रिया। We prefer (2). Or construe चक्षुः चरणात्वात्: सद्यः सैन्द्रीक्रियते—It is instantly made red though stepped on for a moment only—a construction not quite free from objections.

5. प्राङ्गणे—अङ्गण is चत्वर yard. “अङ्गणं चत्वरजिरे” इत्यमरः। प्रकृष्टमङ्गणम्, प्रादितात्—। For we have to take it as a संज्ञा of a *spacious* yard and refer to the rule “पूर्वपदान् संज्ञायामगः”। The ७मी is अक्षिकरणे with the construction (1) प्राङ्गणे अरुणे: or (2) प्राङ्गणे पुरःकुट्टिमम्। The feet got red in the yard—प्राङ्गणे अरुणे: ; the *verandah* in the yard, *i. e.*, round the yard—प्राङ्गणे पुरः कुट्टिमम्।

6. उद्दाम &c.—उद्दामता: दास्यः उद्दामान्, or उद्दामाः the डाप् being optional by “डावुभाभ्यामन्वतरस्याम्”। Compare with उद्दाम in para 17. The difference is that there we attach डाप् to दामन् before compounding, here to उद्दामन् *after* compounding. प्रमदा is happily chosen ; प्रकृष्टः मदः आसाम् प्रमदाः drunken women. कपोल is the reading of As. B and As. N. Nyayapanchanana and several others read कपाल। Of course it may be said that the सिन्दूर being on the forehead, it can not be called कपोलनिपतन्। But there is nothing against supposing that while falling from the forehead *it came down the cheeks*. So कपोल is not unintelligible. कपाल on the other hand is positively bad. It is not usually applied to the forehead of a *living* person, but to a portion of the skull of a corpse. “कपालं शिरसोऽस्थि स्याद्दटादिशकले व्रजे” इत्यादि विन्धः। Besides if forehead were meant, the poet would have written ललाट instead ; “उद्दामप्रमदाः ललाटनिपतन्—” suits the metre also.

7. सैन्द्री &c.—सिन्दूरस्य इदम् इति सिन्दूर + अण् सैन्दूरम् made of vermilion. Or सिन्दूरेण रक्तम् इति सिन्दूर + अण् = सैन्दूरम् painted with vermilion. असैन्दूरं सैन्दूरं सन्वयमानं क्रियते इति सैन्दूर + चि + क्त + लट्ने कर्त्तव्यम्।

8. चरणन्यासेः—नि + च स + घञ् भावे न्यास placing. This is an *ait*, so it cannot be called चरण . चरणता is द्रव्यधर्म not क्रियाधर्म . The fact is चरण is चरण and चरणन्यास renders the ground चरण . By transference of epithets or poetic fancy the चरणन्यास is supposed to be चरण .

9. पुरःकृष्टिमम्—कृष्टिम is a pavement. “कृष्टिमोऽस्त्री निबद्धा भुः” इत्यमरटीका । पुरः may be compounded or uncompounded. पुरोवर्ति कृष्टिमम् । शाकपाणिवादि । . .

20. विदू—(विलोक्य) एदं बि दाव सुविभ्रज्जणापूरिद-
सिङ्गकजलप्यहारमुकसिङ्कारमनोहरं वारविलासिणीजणविल-
सिदं आलोएदु पिभ्रवन्नसो [एतदपि तावत् सुविदग्धजना-
पूरितशुङ्गकजलप्रहारमुक्तशीत्कारमनोहरं वारविलासिनोजन-
विलसितम् आलोकयतु प्रियवयस्यः] ।

Jest.—(*Watching*) Let my dear friend witness the frolic of the courtesans also amusing with the hiss uttered through the shock of water from syringes charged by very naughty gallants.

राजा—(विलोक्य) वयस्य सम्यग्दृष्टं त्वया । कुतः—

अस्मिन् प्रकीर्णपटवासक्तान्धकारे

दृष्टो मनाङ्गणिविभूषणरश्मिजालैः ।

प्राग्मलमुद्यतफणाकृतिशुङ्गकोऽयं

मामस्य संस्मरयतीव भुजङ्गलोकः ॥ १३ ॥

King—(*Observing*) You have justly observed, friend.
For—

This crowd of *Bhujangas* (*gallants*, also *snakes*) with uplifted syringes of the shape of hoods, dimly seen under the unmassed glow of gem-ornaments in this gloom created by the

scented dust scattered about, reminds me now, as it were, of the nether regions.

Beng. विदू—(देखिरा) एदिके प्रिन्नवयत्र एकवार एई वेष्टादेर धेनाडींठ देधुन । श्रुनसिक लोके पिचकारी प्रुरिग लईग खल छाडिडेछे ओ तहार आवाते वेष्टारा 'सिस्' नके शिहरिग उठिडेछे, देखिते मन् नहे । राजा—(देखिरा) वयत्र, ठिक बलियाछ, कारण—एथाने आवीर छुडैहिया अक्कार करा हईगछे । किञ्च नसिक पूरुवदिगेर गायेर मणिमय अलङ्कारेर किरणे एठे डुरङ्ग अर्थां वसिक पूरुव-दिगके अम्पठे देखा याडेतेछे । मने हईतेछे येन एठा अक्कारमय पातालडुमि, एई डुरङ्गेरा एई पातालेव डुरङ्ग अर्थां माप, एरा ये कषाकृति पिचकारीडुमि उठ्ठ करिषा आछे ऐणुलिई ईहादेर कषा, आर अलङ्कारेर मणि एई मापडुमि मणि ।

CHARCHA

1. सुविदग्ध &c.—विदग्ध is प्रवीण clever. 'सुविदग्धेर्जनैः आपूरितं' यन् 'शृङ्गकं' नस्य 'जलीनं' यः 'प्रहारः' तेन छेतना 'मुक्तः' उच्चारितः यः 'शीतकारः' शीत इत्यव्यक्तो ध्वनिः तेन 'मनोहरं' कोतुककर 'वारविलासिनो जनानां विलसितं' विलासं कोडाम् 'आलोकयतु' ।

2. अस्मिन्निति । अन्वयः—अथ अस्मिन् प्रकीर्णपटवासकृतान्धकारे मणिविभूषणरश्मिजालैः मनाक् दृष्टः उदयतफणाकृतिशृङ्गकः अथ भुजङ्गलोकः मां पातालं संहरयतीव । व्याख्या—'अथ' अधुना 'अस्मिन्' अथ 'प्रकीर्णैः' विक्षिप्तैः 'पटवासैः' पिष्टातकैः 'कृते अन्धकारे' घनपिष्टातककृततमिरे 'मणिमयानां विभूषणानाम्' अलङ्करणानां विटजनगात्रस्थितानामिति यावत् [पक्षे 'मणिरूपाणां विभूषणानां' सर्पगात्रस्थितानाम्] 'रश्मिजालैः' किरणसमूहैः 'मनाक्' ईषत् अन्वष्टमित्यर्थः 'दृष्टः' बोधितः अपि च 'उदयतं' जलप्रहारार्थमुच्छ्रितं 'फणाकृति' फणसदृशं 'शृङ्गकं' जलो-ङ्गारिक्रौडायन्मविशेषः येन तादृशः [पक्षे 'उदयतं' दंशनार्थमुच्छ्रितं 'फणाकृति' फणरूपं 'शृङ्गकं' चिह्नं सर्पोऽयमित्यात्मपरिचायकमिति शेषः येन तादृशः । "शृङ्गं चिह्न-विषाणयोः" इत्यादि छेनः] 'अथम्' एष दृश्यमानः 'भुजङ्गलोकः' कामुकवर्गः [पक्षे सर्पसमूहः । "भुजङ्गः सर्पविद्गयोः" इति छेनः] 'मां पातालं संहरयतीव' पुराणादिषु वर्णितं पातालं अरामोव [अणिकर्तुः कर्मसंज्ञा चिन्त्या] ।

3. मनाक्—An अन्वय meaning मन्द or अन्व = dimly. "मनागले च मन्दे च" इति विश्वः । Seen dimly because seen under the gleam of gems only.

4. मणि &c.—We have differed from commentators in taking this and the next in a double sense so as to apply to the gallants as well as snakes. See व्याख्या ।

5. चयत &c.—ग्रह is जलमौडायन for gallants and चित्र for snakes. See व्याख्या । तदेव ग्रहकम् । फणस्य चाकृतिरिव चाकृतिर्यस्य तत् फणाकृति ।

6. माम्—अधिकारकर्तृकर्म of संस्मरयति । अहं पातालं स्मरामि = भुजङ्गखोद. मा पातालं स्मरयति (? See next). But the rule “गतिबुद्धिप्रत्ययवसानार्थे-शब्दकर्माकर्मकाशामणिकर्ता स यौ” does not apply, because काशायन by ruling “दृशेच्च” implies that बुद्धि in the Sutra has to be taken in the *general* sense and does not include knowledge described as of a particular kind such as श्वणजन्यज्ञान, स्वर्गजन्यज्ञान, घ्राणजन्यज्ञान &c. Hence he provides for दर्शनजन्यज्ञान as an exception. Consequently मया पातालं स्मरयति (? see next) is what is expected.

Now see next.

7. संस्मरयति—सम् + स्मृ + णिच् + लट् तिप् । This is of doubtful accuracy. The form expected is स्मरयति । स्मरयति is admissible if the meaning is “makes me yearn after it,” *i. e.*, if उत्कण्ठा-पूर्वकस्मरण (आध्यान) is intended. स्मृ आध्याने is read in the घटादि list and is therefore मित् by “घटादयो मितः” । Then “मिता ऋतः” give स्मरयति । The question is, can we have this meaning of स्मृ here ? Some change from the ordinary meaning of स्मृ is obviously intended because, स्मरण ordinarily presupposes previous experience (पूर्वानुभव) । But the king had no previous experience of पाताल । We have therefore explained that the scene brings up to the king the picture of Patala as described in the Puranas. From this it is but a very very short step to arrive at the conclusion that the picture also creates in him a longing to see the original, *i. e.*, he has आध्यान । If this point be conceded then स्मरयति is defended. A sort of defence of माम् also may now be attempted. With स्मृ आध्याने the भाष्य has “स्मरति वनगुणस्य कोकिलः । स्मरयति एनं वनगुणः” where

एनम् means कोकिलम् । Thus the अधिकर्ता कोकिल becomes कर्म with लिच् attached.

21. विदू—(विलोक्य) भो वञ्चस्व पेख एसा क्तु मञ्च-
 षिआ मञ्चणवसावेसं वहन्ती अभिणञ्चं णञ्चन्ती चूतलदिआए
 सह इदो ज्जेव आञ्चच्छदि [भो वयस्य प्रेक्षस्व, एषा खलु
 मदनिका मदनवशावेषं वहन्ती अभिनवं नृत्यन्ती चूतलतिकया
 सह इत एव आगच्छति] ।

Jest.—(*Observing*) See O friend, here is Madanika bearing the look of one under the influence of love and dancing in a novel fashion coming this very way along with Chutalatika.

Beng. विदू—(देखिआ) उगो वयञ्च, जेणून, एहे षे कामेर अवीन ज्जीलोकक-
 वेवे नूतन धवरेण नाचिउ नाचिउ मदनिका उ चूतलतिका एहे दिवेइ आगिउएछे ।

CHARCHA

1. मदनिका—A maid of the queen.

2. मदनवशावेवम् &c.—This is As. N's reading ; As. B reads मदनपरवशावेवम् &c. मदनस्य वशा under the influence of love. तस्मा वेवः the appearance of one under &c. अभिनवं यथा तथा नृत्यन्ती dancing in a peculiar manner.

3. चूतलतिकया &c.—चूतलतिका is another maid of the queen. Both As. B and As. N. begin the speech with भो प्रेक्षस्व and stop at आगच्छति and omit पेखदु भवं &c. with which others close.

22. (ततः प्रविशतो मदनलीलां नाटयन्त्यौ द्विपदीखण्डं गायन्त्यौ चेत्यौ) । मदनिका—(गायति)

कुसुमाउहपिञ्चदूअञ्चो मउलाइदघणचूअञ्चो ।

सिद्धिलिअमाण्ण इणञ्चो वाअइ दाहिणपअणञ्चो ॥१४॥

S. R.—Ratnavali.—4.

বিশ্বসিঞ্চবল্লাসীশ্রম্মী কংকিব্রপিশ্রজমেলশ্রম্মী ।
 পড়িবালাশ্রম্মসমস্যশ্রম্মী তন্মদ জুশ্রদস্যশ্রম্মী ॥১৫॥
 ইহ পদমং মধুমাশ্রী জনস্ম হিহশ্রম্মাং কুনদ্র মিদুলাং ।
 পচ্ছা বিহ্রদ্র কামো লব্ধ্যসরেহিঁ কুসুমবাণেহিঁ ॥১৬॥
 কুসুমায়ুধপ্রিয়দূতকো মুকুলায়িতঘনচূতকঃ ।
 শিথিলিতমানশ্রহ্রণকো বাতি দক্ষিণপবনকঃ ॥১৪॥
 বিকশিতবকুলাশ্রোককঃ কাঙ্ক্ষিতপ্রিয়জনমেলকঃ ।
 প্রতিপালনাসমর্থকস্তাস্মৃতি যুবতিসার্থকঃ ॥১৫॥
 ইহ প্রথমং মধুমাশ্রী জনস্ম হৃদয়ানি করোতি স্ফুটানি ।
 পশ্চাৎবিহ্রতি কামো লব্ধ্যসরেঃ কুসুমবাণেঃ ॥১৬॥]

(Now enter the two hand-maids exhibiting the play of love and chanting a *Dvipadi ditty*). *Madanika*—(Sings) Now blows the South wind the valued messenger of the flower-god, Cupid—the wind that provides the shady mango tree with blossoms and relaxes the hold of sensitiveness (14). Crowds of young females through whom the *Vakula* and the *Asoka* have budded, pine, with a longing for their beloved hosts. [Or—the company of their beloved] and becoming unable to wait (15). Now the spring-month first renders the hearts of people soft ; Kama (Cupid) then pierces them with shafts of flower that have found scope (16).

Beng. (তারপর মদনের মীলার অভিনয় করিতে করিতে ও বিগদীগানের একপদ গাইতে গাইতে দুই চোঁটার প্রবেশ)। মদনিকা—(গাইল) এইবারে দক্ষিণে বাতাস বহিতে আরম্ভ করিয়াছে। এ কামের প্রিয় দূত, ঘন পাঠায় ঢাকা আমগাছ গুলিতে ইহা হইতে মুকুল হয়, এর প্রভাবে শ্রীলোকগণের মান করা বন্ধ হইয়া যায়। (১৪) এ সময়ে যুবতী শ্রীলোকেরা বলে বলে বকুল ও অশোক গাছে নোহদ দিয়া ফুল আনিয়া

देव, ७ परे प्रियजनैः अथ वा ७ ह्यैः अपेक्षा करिषे न पात्रिण उरुकाय काल कारिण । (१९) ए समये प्रथमे मधुमास आसिण लोकेः ह्यय कोमल करिण देव ७ पने काम ताहार युगवाणेई उरु तेष करिषे पात्रे । (२०)

कुसुमेति । व्याख्या—‘कुसुमायुधस्य’ कामस्य ‘प्रियः दूतकः’ दूतः अपि च ‘सुकुलैः अग्रिताः’ गमिताः ‘बनाः’ सान्द्राः निविडपचाः ‘बूताः’ आस्रवचाः येन तादृशः, किञ्च ‘शियथितं’ शियत्रं कृतं मनस्विनीनां प्रियेषु ‘मानयद्वयं’ येन तादृशः ‘दक्षिणपवनकः’ मलयानिलः ‘वाति’ सम्प्रति प्रवर्षति ॥ विकशितेति । व्याख्या—‘विकशितः’ कुसुमितः ‘वकुलः’ वकुलरश्चः ‘अशोकः’ अशोकरश्चय दीहद-दानेन येन तथाविधः अपि च ‘काङ्कितः’ प्रार्थितः ‘प्रियजनानां मेलकः’ समूहः यस्य तादृशः, तथा ‘प्रतिपालने’ कालयापने प्रियागमनप्रतीक्षणे इत्यर्थः ‘असमर्थः’ अक्षमः ‘युवतीनां’ पूर्वश्रीवनानां कामिनीनां ‘सार्थः’ वर्गः ‘ताम्यति’ क्लियते । इति । व्याख्या—‘इह’ अस्मिन् दक्षिणपवनसञ्चारकाले ‘प्रथमम्’ आदौ ‘मधुमासः’ वसन्तोद्दयमासः फाल्गुनः ‘जनस्य हृदयानि सद्गुणानि’ कोमलानि ‘करोति’ । ‘पञ्चान्’ कोमलेषु तेषु ‘कामः लब्धः प्रसरः’ इतिः यैः तथाविधैः सद्गुणैः ‘कुसुमवर्षैः’ तानि सद्गुणानि हृदयानि ‘विष्यति’ भिनत्ति । अथमेव कामस्यैव मधुमासस्योपयोगः ॥

CHARCHA

1. मदनलीलाम् &c.—मदनस्य लीला विलासः &c. द्विपदी is a kind of metrical composition set to music. It consists of four lines each of 13 *Kalas* (कला or मात्रा) । “भवेद्विपदिका गीतिर्भरतेन प्रकीर्तिता । युक्ता अगुर्भिरश्वरथैस्त्रयोदशकलात्मकैः” ॥ द्विपदिका is the same as द्विपदी (with कन् added स्वार्थे) । द्विपद्याः स्रग्दः छेदः &c.

2. कुसुम &c.—The मलयानिल is the favourite messenger ‘because it prepares people for the reception of कुसुमायुध । The क is स्वार्थे throughout.

3. सुकुलायित &c.—सुकुलैः अग्रिताः योजिताः सुकुलायिताः । The derivation with क् is cumbrous and does not bring out the precise idea. अण is the reading of As. B ; As. N reads वृ

but the reference to a *large* number serves no purpose, while *वन* providing a shade suggests attraction and enjoyment.

4. शिथिलित &c.—शिथिलं कृतम् इति शिथिल + शिच् + क्त कर्मणि शिथि-
लितम् । With the south-wind blowing sensitive girls no longer
think of cutting their beloved. Comp. “बुल्लोकिणी यन्मधुरं चुकूञ्ज
मनस्विनीमानविघातदम्” &c.

5. विकशित &c.—वकुलाय अशोकाय वकुलाकोकम् । “जातिरप्रापिनाम्”
इति एकवद्भावः । विकशितं मुकुलितं वकुलाशोकं यस्मात् । The युवतिस्वार्थे is
the हेतु of the विकास of वकुल and अशोक । The women provide
the दोहद and then these bloom. Comp. “पादादृतः प्रमदया विकशत्य-
शोकः शोकं लङ्घति वकुलो मुखशीघुसिक्तः” । Some read मोदकः for
शोककः । The Prakrita forms are almost alike—मोषओ and
ओषओ—and likely to be confounded. As. N distinctly has
ओषओ while As. B is ambiguous. विकशितवकुलामोदकः does not
seem to give good sense. We may say विकशितान् वकुलहृत्मान्
आमोदयति आह्लादयति इति विकशितवकुल + आ + मुद + अण् कर्त्तरि which
is not satisfactory. The fact is here the correct reading has
escaped us and we are groping in the dark. This will be
obvious if we note that the lines rhyme in *pairs* (and pos-
sibly it is this that gives the song its name द्विपदी) । Thus
दूषओ—दूषओ, हृषओ—अषओ, मत्षओ—सत्षओ ; but ओषओ—मेषओ do
not rhyme.

6. काङ्कित &c.—मिलत्यखिन् इति मिल + घञ् अधिकारणे मेलः crowd ;
or मेलनम् इति मिल + घञ् भावे मेलः interview, company &c. स्वार्थे कन् ।

7. प्रतिपालन &c.—They p:ne because they find it hard to
wait longer.

8. ताम्ब्रि—As. B reads तम्बर ; As N's reading is ताम्बर which
is very likely a slip for तम्बर । Some read भम्बर yielding भाम्ब्रि
—wanders. They wander, because being unable to wait, have
gone out themselves to meet their lovers.

9. युवति &c.—युवन् + ति स्त्रिया युवति । स्वार्थे is इण्ड a host. “स्वार्थे
अधिगन्थे इण्डे” इत्यादि हिनः ।

10 *Remark*—These two verses are in the विपदी style, each पद having 13 *matras* or *kalas* ; thus—

क सु मा उ इ पि च दू च जो
 = 13

Verse 16 is a गीति having both halves like the first half of an पद्या ।

11. सद्दलानि—सद्गुणः अस्यास्तीति सद् + लच् मत्वर्थे ।

12. लक्ष्य &c.—They have scope now because the heart has become soft and the arrows are of *flower* only not steel like ordinary arrows.

13. कुसुम &c.—कुसुमरूपाः वाणाः &c. “अरविन्दमशोकञ्च चूतञ्च नव-
 मल्लिका । नीलोत्पलञ्च पद्मेते पञ्चनालस्य सायकाः ॥”

23. राजा—(निर्वर्ण्य) अहो ! मधुरोऽयमासां निर्भरः

क्रीडारसः । तथाहि—

स्रस्तः स्रग्दामशोभां त्यजति विरचितामाकुलः केशपाशः

श्रीवाया नपुरी च द्विगुणतरमिमौ क्रन्दतः पादलम्बी ।

व्यस्तः कम्पानुबन्धादनवरतमुरो हस्ति हारोऽयमस्याः

क्रीडन्त्याः पौड्येव स्तनभरविनमस्रध्यभङ्गानपेक्षम् ॥१७॥

King—(*Watching*) Ha ! This pleasing enjoyment of sport by these females has run into excess. Thus—Of this tippy girl sporting, regardless of the threatened smash of the waist which is bending under the weight of the breasts, the splendid locks, disturbed and dishevelled, discard, as if in pique, the imparted beauty of the fillet of wreath ; these two anklets clinging to her feet shriek, in pain as it were, with double the vehemence ; this necklace, tossed about by a succession of quakes, ceaselessly strikes her chest as if because it feels hurt.

Beng. राजा—(लक्ष्य करिग) हा ! এই ক্রীলোকদের খেলার এই মধুক আমোদ বাড়াবাড়িতে বাইয়া পড়িয়াছে। দেখ—ঐ মাতাল মেয়েটার মাজাখানি শুনেত্র ভরে মুইয়া পড়িয়াছে, ওখাপি এমন প্রচণ্ড লাক মারিয়া এ খেলার মতিয়াছে যে মাজা ভাঙ্গে আর থাকে সে দিকে লক্ষ্যই করিতেছে না ; চুল ফুকিয়া গিয়াছে, এলো সেলো হইয়া পড়িয়াছে যেন কেশপাশ রাগ করিয়া যে শোভা যত্ন করিয়া কয়া হইয়াছিল কুলের মালা কেলিয়া দিয়া সেই শোভা ভাগ করিয়াছে ; পায়ে নুপুর জোড়া যেন অতি কষ্টে পড়িয়া ষিগুণ চীৎকার করিয়া কাঁদিতেছে ; সমস্ত শরীর প্রবল কাপিতেছে বলিয়া হার এদিকে ওদিকে ছলিতেছে তাই যেন হার চটিয়া গিয়া অনবরত উঁহার বুকে-বা মারিতেছে

राजिति । ('निर्दयं' निपुणं निरीह्य) 'अङ्गी' धिक् 'अथमासां' कामिनीनां 'मधुरः क्रीडारसः' विहारप्रमोदः सम्प्रति 'निर्मरः' अतिमानो जातः । 'तथाहि' मध्य —कक्षिति । अन्यः—श्रीवायाः (अतएव) क्षलभरविनमन्मध्यमङ्गानपिचं क्रीडन्याः अस्याः क्षलः आकुलः केशपाशः पीडयैव विरचितां कन्दामयीभां त्यजति, पादलघ्नी इमी नूपुरी च पीडयैव ह्रिगुणतः क्रन्दतः, कम्पानुरीधान् व्यक्तः अयं हारः पीडयैव अनवरतम् करोति । व्याख्या—'श्रीवायाः' मधुमत्तायाः अतः प्रकृत्या एव 'क्षल-मरिण विनमन्' लघ्वीभवन् यत् 'मध्यं' तस्य चह्वामनसंनकते 'भङ्गे अनपेक्षा' अनादरः यस्मिन् कर्मणि तत् यथा तथा 'क्रीडन्याः' चञ्चतमेव वृत्तन्या इत्यर्थः 'अस्याः' दृश्य-मानायाः प्रमदायाः 'क्षलः' दम्बानुकृतः अतएव 'आकुलः' विचित्रः 'केशपाशः' केशकलापः 'पीडया इव' एवमनादरसम्भवाम्बलसापादिव 'विरचितां' यत्नेन आङ्कतां 'कन्दामः' पुष्पमाल्यस्य तत्कृतानिति यावत् 'श्रीभां त्यजति' केशान् पुष्पमाला विगलति इति भावः । 'पादयोः लघ्नी इमी नूपुरी पीडया इव' पादौ विचिपः, सोऽपि रक्तव्याः न तु नीरस्य कस्यचित्, ततोऽपि पुनः श्रीवायाः इति मलसापादिव 'ह्रिगुणतरम्' अन्यर्थं 'क्रन्दतः' इदितः । अन्यर्थं ईदृशीलानां जातस्य 'कन्दस्य अनुभवान्' अविच्छेदान् 'क्षलः' इदकृतो विचित्रः 'अयं हारः पीडयैव' दुःखादिव प्रतीकारपदः सन् 'अनवरतम्' अवरतम् कस्याः 'उवः इति' वदन्त्याङ्कति स्वयं प्रकृतः प्रतिप्रवरति इत्यर्थः । अन्धरा इतम् ॥

CHARCHA

1. चङ्को—अव्यय expressing विमर्शं censure, disapproval &c. “चङ्को विमर्शं शोके च” इत्यादि हेमः ।

2. निभंरः—This is the विषय here. Construe मधुरः क्रीडारसः निभंरः *not* निभंरः क्रीडारसः मधुरः । The verse following shows the निभंरता (excess) not the मधुरता (charmingness). The excess is noticed and deprecated by चङ्को ।

3. खगदान &c.—The केशपाश was खल ; hence it felt aggrieved and in retaliation discards the wreath thus spoiling the beauty of the woman's head.

4. केशपाशः—प्रशस्तः केशः केशपाशः by the rule “प्रशंसावचनेश्च” ; “मतल्लिकोद्धमियाः स्युः प्रकाण्डखलमित्ययः । हस्तपाशतटाः पादपालीमचर्चिकादयः ॥” is not a complete list. The प्रशंसा implied lies in the *quantity* of hair. Hence Amara says “पाशः पञ्च हस्तय कलापार्थाः कक्षात् परे” । A नित्यसमास because the वाक्य does not imply प्रशंसा । कक्षात् परे signifies that this meaning obtains only when it is an उत्तरपद in a compound with some केशवाचक word as the पूर्वपद ।

5. द्विगुणतरम्—द्वौ गुणौ अस्मिन् द्विगुणम् । द्विगुणमेव इति द्विगुण + तरप् स्वार्षे द्विगुणतरम् । तरप् is sometimes seen स्वार्षे as in “सूत्रमभिन्नतरकं भवति”—*Bhashya*.

6. पादलघ्नी—They were kicked (पादलघ्न) about, and that by a woman, who again was drunk ; hence the mortification and lament.

7. खलः &c.—वि implies विशेषत्व । Hence the द्वार never got rest. The reason is supplied by कल्पानुबन्ध—Quake following quake, the necklace was *always* on the move.

8. अस्त्राः—It is not clear whether the reference is to मदनिका or any other of the numerous women that were out in the yard.

9. खनभर &c.—This shows development of the breasts. विनमत् refers to the *natural* stoop, as in “आवर्जिता किञ्चिदिव

सनाभ्याम्" । भद्र speaks of a reasonable apprehension from the unusually quick movements.

24. विदू—भो वषस्त्र अहंवि एदाणं वक्त्रपरिधराणं
मज्जे णञ्चन्तो गाभन्तो मभणमइस्सवं सम्भाणइस्सं [भो
वयस्स, अहमपि एतासां बहपरिकाराणां मध्ये नृत्यन् गायन्
मदनमहोत्सवं सम्मानयिन्थामि] ।

Jest.—Ho ! Friend, I too shall honour Madana's festival singing and dancing among these that have girded up their loins.

राजा—(सञ्चितम्) एवं क्रियताम् ।

King—(*Smiling*) Do so.

विदू—जं भवं आणवेदि [यत् भवान् आजापयति] ।
(इति उत्थाय चेत्योर्मध्ये नृत्यन्) भोदि मभणिए, भोदि
चूदलदिए, एदं चच्चरिअं मम्मि सिक्खावेडि [भवति मदनिके,
भवति चूतलतिके, एतां चर्चरिकां मामपि शिञ्चयतम्] ।

Jest.—As Your Majesty commands (*Rising and dancing on getting between the maids*) Respected Madanika, honoured Chutalatika, teach me too this piece of Charchari.

उभे—(विहस्य) इदास ण होदि एसा चच्चरी [इताअ,
न भवति एसा चर्चरी] ।

Both—(*Laughing*) Disappointed wight,—this is not a Charchari.

विदू—ता किं क्खु एदं [तत् किं खलु एतत्] ।

Jest.—What really is this then ?

मद—दुवदीखण्णं क्खु एदं [द्विपदीखण्णं खलु एतत्] ।

Mad.—This is a Dvipadi ditty.

विदू—(सादरम्) किं एदिना खण्डेण मोदथा लड्डु, था वा करोमन्ति [किं एतेन खण्डेन मोदका लड्डुका वा क्रियन्ते] ।

Jest.—(*Eagerly*) Are cakes or balls made with this *khanda* (*ditty* also *treacle*).

मद—(विहस्य) हतास णहि णहि पठीमदि क्खु एदं [हतास, नहि नहि, पळ्यते खलु एतत्] ।

Mad.—(*Laughing*) No, no, you luckless chap, it has to be chanted.

Beng. विदू—ওহে বসন্ত, এরা কোন্‌র বীথিয়া লাগিয়াছে, আশিও এদের মধ্যে গাইয়া নাচিয়া ও গাইয়া মদমহোৎসবের মান রক্ষা করি। রাজা—(হাসিয়া) তাই কব। বিদূ—যে আজ। (উঠিয়া ছুই চাকরাণীর মধ্যে নাচিতে নাচিতে) ওগো মদনিকা, ওগো চুতলতিকা এই চর্চরী গানটা আনাকেও শিখাইয়া দাও। উভয়ে—(হাসিয়া) পোড়াকপালে! এ চর্চরী নয়। বিদূ—তবে কি এ? মদ—এটা বিপদী গানের থণ্ড। বিদূ—(আগ্রহের সহিত) এ থণ্ডে কি মোদক হবে না লাড়ু হুবে? মদ—(হাসিয়া) না, না। পোড়াকপালে! এ যে পড়িতে হয়!

CHAROHA

1. बहपरिकराणाम्—परि + ङ + च भावे परिकरः preliminaries आरम्भ । “प्रयुज्यते परिकरः समूहान्धोरपि” इति शान्दतः । बह bound, arranged &c. बहः परिकरः आभिः those who have made a beginning. Or परितः क्रियते वस्त्रादिकम् आभिन् परिकरः to अधिकरणे the part of the body round which something is tied, *i. e.*, waist. बहः परिकरः आभिः those who have girded up their loins &c. Some editions commence the speech with सहासम् ।

2. वृत्त्यम्—As. N has वृत्त्यति । But a stage direction in लट् usually finishes a speech.

3. विहस्य हतास &c.—As. N gives this speech to मदनिका ।

4. सादरम्—As. N has सङ्घर्षम् । Either expresses the jester's partiality for edibles. The word खण्ड has whetted his appetite. "खण्डोऽसौ शकले नेत्रविकारमण्डोषयोः" इति मेदिनी । शकल is a *piece*, i. e., here a *portion* of a song. This is what Madanika intends. The jester understands इन्द्रविकार a production from the sugarcane.

5. इताश्च &c.—This occurs twice in this para and implies *disappointment*. इता आशा अस्य one whose expectations are shattered. Above, the jester expected a *Charchari* but it turns out to be a *dvipadi* ; again here the jester finds a *song* when he expects *sweets*. As. B omits विहस्य ।

25. विदू—(सविस्मयम्) पठीञ्चदि क्व एदं [पठ्यते खलु एतत्] । (सविषादम्) जइ पठीञ्चदि ता अलं मम एदिना । पिञ्चवञ्चस्स सञ्चासं ज्जेव्व गमिस्सं [यदि पठ्यते, तत् अलं मम एतेन । प्रियवयस्यस्य सकाशमेव गमिष्यामि] । (इति गन्तुमुद्यतः) ।

Jest,—(In surprise) It has to be chanted ! (Dejectedly) Away with it if it is to be chanted. I will go back to my dear friend. (Prepares to return).

उभे—(इस्ते गृहीत्वा) इदास च्चिइ, विना किलिञ्चं कच्चिं गमिस्ससि [इताश्च तिष्ठ, विना क्रीडितं कुत्र गमिष्यसि] । (इति आकर्षतः) ।

Both—(Seizing by the hand) Stay you luckless chap, whither would you go without sporting ? (They drag him).

विदू—(आकथ्य इस्तं, प्रपलाय्य राजानमुपसृत्य) वञ्चस्स च्चिइदिन्हि । णच्चि णच्चि किलिञ्च पलाइदिन्हि [वयस्व नर्त्तितोऽस्मि । नच्चि नच्चि, क्रीडित्वा पलायितोऽस्मि] ।

Jest.—(Freeing his hand, running away and approaching the king) Friend, I have been made to dance. No, no, I have run away after having sported.

राजा—साधु कृतम् ।

King—Well done.

Beng. विदू—(सविश्रमे) ए पड़िते हर ! (सविधाने) यदि पड़िते हर तबे आमार एते कज नाई । प्रिय बरेश्वर काःछेई बाई । (याईते उनाउ) । उतरै—(हस्ते धरिया) पोड़ा कपाले ! धाम, ना खेलिया कौधाय बाईवि ? (हात धरिया टाना) । विदू—(हात टानिया गइया, पलाईया राजार काहे बाईया) बरेश्व, आमाके नाचईया हाड़ियाहे । ना ना खेलिया पलाईया आसियाहि । राजा—बेश करियाज ।

CHAROHA

1. यदि पठ्यते &c.—Here we follow As. B. *Tarakavachaspati* and some others read “यदि पठ्यते न भुज्यते, तन्मम एतेन न कार्यम् । वरं प्रियवयस्यस्य एव सकाशं गमिष्यामि । (तथा करोति । अपसृत्य उपविशति । उभे आकर्षतः विदूषक आकर्षति)” ।

2. उभे &c.—The text of this and the next speech is very corrupt. Our readings have been derived from a comparison of As. B and As. N. We add both these texts to enable the reader to judge for himself:—

As. B—उभे—(इत्ते गृहीत्वा) इदास चिह्न विना किलिचं कर्हिं गमिष्यसि (इति बहुविधं ताडयतः विदूषकश्च बलाद्गच्छति । राजानमुपसृत्य) जषदु जषदु भद्र । सो वषश्च अश्विदन्दि नारदन्दि । राजा—साधु कृतम् ।

As. N—उभे—(आकर्षतः । विदू—आकर्षयति ।) मद—इदास कर्हिं गच्छसि इध ओञ्च कौलन्ह । विदू—(आज्ञाय इसां प्रपलाय्य राजानमुपसृत्य) वषश्च अश्विदोन्दि, अश्वि अश्वि किलिच पलाइदोन्दि ।

3. विना क्रीडितम्—क्रीड + क्त भावे क्रीडितम् sport, play &c.

26. चूतलतिका—इञ्जे मन्त्रणिए, चिरं कु वन्हेहिं किलिदं । ता एहि शिवेदन्ह दाव भट्टियोए सन्देसं महा-

राषस्य [हृत्ते मदनिके, चिरं खलु अस्माभिः क्रोडितम् । तत्
एहि निवेदयामस्तावत् भर्तुः सन्देशं महाराजस्य] ।

Chutalatika—Well Madanika, long indeed have we sported ; so come, let us deliver mistress' message to the Maharaja.

मद—चूदलदिए सुष्टु, तुए सुमरिदं एदं । एष्वं करेन्ह
[चूतलतिके, सुष्टु त्वया स्मृतमितत् । एवं कुर्मः] ।

Mada.—Chutalatika, well have you remembered it ; let us do so.

उमे—(परिक्रम्य उपसृत्य च) जेदु जेदु भद्रा । देवी
आणवेदि—[जयतु जयतु भर्ता । देवी आज्ञापयति—] ।
(इत्यर्होक्ते लज्जां नाटयन्त्यौ) एहि एहि विश्ववेदि [न हि
न हि, विज्ञापयति] ।

Both—(Going round and approaching) Prosper, let sive prosper. The queen commands—(Acting shame at this half-utterance) No, no,—informs.

राजा—(विहस्य सादरम्) मदनिके, ननु आज्ञापयति
इत्येव रमणीयं विशेषतोऽस्य मदनमहोत्सवे । तदुच्यतां
किमाज्ञापयति देवी ।

King—(Laughing—with regard) Well Madanika, 'com-
mands' is indeed pleasing, especially to-day at Madana's
Festival. So speak out what the queen commands.

विदू—आः दासीए धीए किंति देवी आणवेदि ति [आः
दास्याः पुन्नि, किमिति देवी आज्ञापयतीति] ।

Jest.—O you slave's brood, why say 'Queen commands' ?

चेत्थी—एष्वं भट्टिणी विस्ववेदि जहा क्वु अज्ज मए मभ-
रन्दुज्जाणं गदुष रत्तासोअसंझाबिदस्स भभवदो कुसुमाउहस्स
पूजा णिव्वत्तइदव्वा । तहं अज्जउत्तेण सस्सिहिदेण होदव्वं
त्ति [एवं भर्तृं विज्ञापयति यथा खलु अद्य मया मकरन्दोद्यानं
गत्वा रत्ताशोकसंस्थापितस्य भगवतः कुसुमायुधस्य पूजा निर्व-
र्त्तयितव्या । तत्र आर्य्यपुत्रेण सन्निहितेन भवितव्यमिति] ।

Maids—The qucen informs thus—To-day, going to the Makaranda gardens, the worship of the omnipotent Cupid that will be installed on the Red-Asoka tree has to be performed by me. My husband will be pleased to be present there.

Beng. चूतलतिका—उलो मदनिका, अनेककण खेला इहैग्राहे । ता चल कर्जोर खवरटा बाइरा महाराजाके दिहे । मदन—ताल मने करिग्राहिनु, चूतलतिका । ताई करि । उभरे—(घुरिग्रा राजार काछे गिया) अडूर जग्ग हडक । देवी आंजा करितेहेन—(आधराना वलिग्राई मज्जार अडिनर करिग्रा) ना ना—निवेदन करितेहेन । राजा—(हासिग्रा—आग्रहेर सहित) मदनिका, “आंजा करितेहेन” कथाटोई मिष्टे, विशेषतः आज मदनमहोत्सवेर दिने । ता बल कि आदेश करितेहेन । विदू—“आंजा करितेहेन” कि रे ? बांरीर वेटी ? उभरे—कर्जो वलिहेहेन—आज तिनि मकरन्द वागाने याइग्रा रत्ताशोक गाछे कामदेवेर प्रतिष्ठा करिग्रा पूजा करिबेन । सेधाने महाराजके बाईते इहैवे ।

CHARCHA

1. इञ्जे &c.—इञ्जे is the form of addressing a maid-servant. “इञ्जे इञ्जे इला नान नौचां शीटीं सखीं प्रति” इत्यमरः ।
2. सन्देशम्—सन् + दिश + घञ् कर्मणि सन्देशः verbal message वाचिकम् ।
3. आज्ञापयति—आ + ज्ञा + णिच् + लट् तिप् commands. But command to the king is ridiculous. Hence the shame (लज्जां आटयन्ती) ।

4. दास्याः पुत्री—पुत्र स्त्रियाम् = पुत्र + डीन् = पुत्री daughter. दास्याःपुत्री Lit. daughter of a slave. This is a statement of fact (स्वरूपकथन) । The words are not compounded. If स्वरूपकथन be denied, then, we have to compound and retain षष्ठी (असुक्) by “षष्ठा चाक्रोशे” । दास्याःपुत्री in that case is simply an abuse (चाक्रोश) and not a fact. As. B omits this speech, perhaps with better taste, because the king himself having accepted the word चाक्रोशपति, the jester is no body to object.

5. रत्नाशोक &c.—रत्नाशोके संस्थापितः &c. As. B reads स्थितस्य for संस्थापितस्य । स्थितस्य implies that the image was a fixture there, which it was not as is evident from प्रतिष्ठापय in “प्रतिष्ठापय अशोकमूर्त्तिं भगवन्तं प्रद्युम्नम्” (para 35, *Supra*). Nyayapanchanana's संस्थापितस्य is preferable.

27. राजा—वयस्य किं वक्तव्यमुत्सवादुत्सवान्तरमापतितमिति ?

King—Friend, need it be told that a fresh festival surpassing this one is on ?

विदू—भो वयस्य ता उद्वेष्टि तर्हि ज्जेब्ब गच्छन्हे जेष तर्हि गदस्य ममावि बन्धुबालअस्य सोत्थिवाअणं किम्मि भविस्सदि त्ति [भो वयस्य, तत् उत्तिष्ठ तत्रैव गच्छामः येन तत्र गतस्य ममापि ब्राह्मणबालकस्य स्वस्तिवाचनं किमपि भविष्यति इति] ।

Jest.—Then get up, my friend, there do we go, so that, when present there, some thing to make me utter blessings will also come unto me—a Brahman lad.

राजा—मदनिके गम्यतां देव्यै निवेदयितुम् अयमहमागत एव मकारन्दोद्यानमिति ।

King—Madanika, go and report to the queen that I shall presently be gone to the Makaranda gardens.

देवी—जं भद्रा आणवेदि [यत् भर्ता आन्नापयति]
(इति निष्क्रान्ते) ।

Maids—As Sire commands. (*Exeunt*).

राजा—वयस्य एहि अवतरावः । (उभौ प्रासादावतरां
नाटयतः) ।

King—Come friend, we get down. (*Both act descent from the mansion*).

Beng. राजा—वयस्य, ए उंसवेर अषिक अश्र एक उंसव असिरा पडिल एक बलिया दिते हटवे? विद्—उगो, वयस्य, तवे उठून सेथानेई बाई। केनना सेथाने गेले এই वामनेर छेलेरउ किछु शक्तिवाचन जुटिबे। राजा—मदनिका, बाउ देवीके गिया बल आमि मकरन्दोद्याने गेलाम बले। चेट्टीघर—प्रभुर ये आज्ञा (निक्रान्त) । राजा—वयस्य, एस नामि (उडयेर प्रासाद हईते अवतरणव अडिनय) ।

CHARCHA

1. किं वक्तव्यम् &c.—‘उत्सवात्’ मदनमहोत्सववान् तमभिभूय इत्यर्थः [ल्यबलोपे पञ्चमी] ‘उत्सवान्तर’ दैव्या आमन्त्रणरूपम् ‘आपातितम् इति वक्तव्यं किम्’? मदनमहोत्सवादप्यधिकमेतन्मि इत्यकथितमपि भवता वृथ्यते एव। अपरि-
हार्थं दैव्या वचनमिति भावः ।

2. स्वस्तिवाचनम्—स्वस्ति blessing मङ्गल। An अव्यय। स्वस्ति इत्येतत् वाच्यते अनेन इति स्वस्ति + वच् + णिच् + ल्युट् करणे that which makes one utter blessings, *i. e.*, a fee. Brahmanas are exhorted with the words “स्वस्ति भवन्तोऽचिन्नवन्तु”। The reply is “ओम् स्वस्ति”। Or वच् + णिच् + ल्युट् भावे वचनम् securing the utterance. स्वस्ति इत्येतस्य वाचनम् securing the utterance of the word स्वस्ति। स्वस्तिवाचनं प्रयोजनमस्य इति स्वस्तिवाचन + ठञ् from which ठञ् disappears by “पुञ्जाह-
वाचनानिभ्यो झुञ् वक्तव्यः”। स्वस्तिवाचनिक in Sak. Act IV is derived differently (see Sak.).

28. राजा वयस्य आदेश्य मकरन्दोद्यानस्य मार्गम् ।

King—Friend, show me the way to the Makaranda gardens ?

विदु—एदु एदु भवं [एतु एतु भवान्] । (इत्युभौ परिक्रामतः) ।

Jest.—Proceed, let your Highness proceed. (*Both go round*).

विदू—(अग्रतोऽवलोक्य) भो एदं तं मभरन्दुज्जाणं । ता एहि पविसन्ह [भो एतत् तत् मकरन्दोद्यानम् । तदेहि प्रविशामः] । (इति प्रविशतः । सविस्मयमवलोक्य) भो बभ्रस्स पेक्ख पेक्ख एदं तं मल्लभमारुदान्दोलिदमउलन्तसहभारमञ्जरीरेणुपडलपडिबद्धपडवित्राणं मत्तमहुभरणिभरमुक्कभङ्गारमिलिदमधुरकीडलालावसङ्गीदमुहरञ्चं तुहागमणदरसिआभरं विअ मभरन्दुज्जाणं लक्खीअदि । ता अबलोएदु भवं [भो वयस्य, प्रेक्षस्व प्रेक्षस्व, एतत् तत् मलयमारुतान्दोलितमुकुलायमानसहकारमञ्जरीरेणुपटलप्रतिबद्धपटवितानं मत्तमधुकरनिकरमुक्कभङ्गारमिलितमधुरकीडलालापसङ्गीतमुखरं त्वदागमनदर्शितादरमिव मकरन्दोद्यानं लक्ष्यते । तत् अवलोकयतु भवान्] ।

Jest.—(*Looking in front*) Ho ! This is the Makaranda gardens. So come, we go in. (*They enter*). (*Observing with wonder*) Look, Ho ! Friend look. The famous Makaranda garden here appears like one showing its appreciation of your visit with a silken canopy spread out by means of a mass of the blossoms of mango trees in bud shaken by the Malayæ

breeze and resounding with the music of the Kokila's sweet warble accompanied by the hum uttered by groups of giddy black-bees. So, do you behold.

Beng. राज्ञा—बरञ्ज मकरन्दोद्यानेन पथ देखाइया छल । विदू—आहन, आपनि आहन । (उड्डयेर परिक्रमण) । विदू—(सन्मुखेर दिके चाहिया) ओगो, এই সেই মকরন্দোদ্ভান । তবে আহন ভিতরে বাই । (উড্ডয়ের প্রবেশ) । (সবিন্ময়ে দেখিয়া) বরञ্জ দেখুন দেখুন ! এখানে মকরন্দোদ্ভান যেন আপনি আসিবেন বলিয়া আদরে প্রস্তুত হইয়া আছে—আম পাছের মুকুলগুলিতে মঞ্জরী ধরিয়াছে, দক্ষিণ বায়ুতে গাছ কাঁপাইয়া মঞ্জরীর রেণুগুলি উড়াইয়া যেন উপরে একখানি রেশমী চাঁদোয়া পাটাইয়া রাখিয়াছে—মধুমত্ত ভ্রমরগুলি ঝঙ্কার দিতেছে, তার সঙ্গে মধুর কোকিলের রব মিলিয়াছে । সেই সঙ্গীতে উদ্ভানখানি শব্দায়মান । আপনি দেখুন ।

CHARCHA

1. आदिप्रथ—आ + दिप्र + णिच् स्वार्षे + लोट् ङि । स्वार्षिक णिच् in such cases seems more polite than the plain root without णिच् ।

2. एतु &c.—As. N has मर्त्ता instead of भवान् which is the reading of As. B. मर्त्ता does not come well from one of Vidushaka's position. Comp. "मष्टेति चाधमः" ।

3. मलयमारुत &c.—सुकलानि अयमानाः लभमानाः becoming endowed with buds. पटल is समूह, व्रज a collection. "पटलं हृदिषि व्रजे" इत्यादि विश्वः । रेणुनां पटलानि । वितान awning चन्द्रातप (उज्जोष) । "प्रोक्तं वितानमुज्जोषि" इत्यनेकार्थकोषः । पट high class cloth सूचिल । "पटः पियालहृदि च सुषीले च पुरस्कृतौ" इति विश्वः । Hence here it is 'silken cloth,' the colour of the pollens of mango being yellowish crown. पटनिर्मितं वितानं पटवितानम् । Dissolve the compound thus—'मलयमारुतेन आन्दोलिताः सुकलायमानाः' ये 'सहकाराः' आसहकाराः तेषां 'मञ्जरीणां रेणुपटलैः प्रतिबद्धं' प्रगुणोद्गतं 'पटवितानं यञ्जित् । A cloud of dust of the mango blossoms was floating in the air in the shape of a silken awning spread out for the occasion.

4. मत्तमधुकार &c.—'मत्तैः मधुकरनिर्करैः' भ्रमरसमूहैः 'सुकः' यः 'मङ्कारः' दुग्धनं तैल सह 'मिलितः' यः 'मधुरः' कोकिलालापः' तैल जातं यत् 'सङ्गीतं' तैल

'सुखरम्' अनुनादितम् । The music (सङ्गीत) was vocal from the performance of the Kokila's, while the black-bees furnished instrumental music, their hum supplying the accompaniment of the lyre. As. N reads सुखावह for सुखर of As. B. But मधुर already occurs in the compound, so सुखावह seems almost superfluous.

5. त्वदागमन &c.—तव आगमने दर्शितः चादरः अनेन ।

6. अबलोकयतु—This is the reading of As. B also Boht. and G. As. N reads प्रविशतु which is manifestly corrupt because we have इति प्रविशतः already above. It must be noticed that As. B here omits the entire passage from अयतो to प्रविशतः । In other words it does not notice the प्रवेश at all which is a defect. The reading अबलोकयतु which expresses a request for अबलोकन agrees very well with the stage-direction समन्तादवलोक्य which immediately follows.

29. राजा—(समन्तादवलोक्य) अहो रम्यता मकरन्दी-
यानस्य ! इह हि—

सद्यद्दिद्रुमकान्तिभिः किसलयैस्ताम्रां त्विषं विभ्रतो

भृङ्गालीबिबतेः कलैरविशदव्याहारलीलाभनः ।

सूर्णन्तो मलयानिलाहृतिचलैः शाखासमूहेर्मुहु-

र्भान्ति प्राप्य मधुप्रसङ्गमधुना मत्ता इवामो द्रुमाः ॥ १८ ॥

King—(Looking all round) O the loveliness of the Makaranda gardens ! Here truly—Yonder trees, having felt the touch of Madhu (*Spring* also *Wine*), appear now like drunk showing a coppery hue with fresh leaves of the lustre of sprouting coral playing the part of one with indistinct speech, with the sweet confused hum of rows of black-bees, and reeling with its complement of branches ever and anon quaking from the stroke of the Malaya (South) wind.

Beng. राजा—(चारित्रिके देखि) आह। मकरन्द उद्धानेर कि चमत्कार णेता ! एवाने—इ पाहणुनिके एखन मधुर (मधु—वसुध, मन) सम्पर्णे मातालेर मत्त देखाइतेछे । एवालेर मत्त लान नूतन पाता बाहिर हण्णते उहाणेर चेहारा मातालेर मत्त तावर्ष हईगछे ; उहाणेर उपर दले दले जयर पडिआ अव्यक्त मधुर सुखन करितेछे, येन उहार मातालेर मत्त अण्ठे बाको कथा कहितेछे ; मनस बाबु बाकिरा बाकिरा आसिआ उहाणेर पाखाउनि काणहिया दिय बाहितेछे येन उहार मातालेर मत्त टलितेछे ।

उद्यति । अन्वयः—इह हि अधुना मधुप्रसङ्गं प्राप्य उद्यद्भिद्रुमकान्तिभिः क्रिस्रजयैः तावां लिषं विभतः कलैः भृङ्गालीविक्रतैः अविशदाद्याङ्गारालीलाभतः सुहुः मलयानिलाहतिचलैः शाखासमूहैः घूर्णन्तः अमी दुमाः मत्ताः इव भान्ति । व्याख्या—रम्यमिव दम्भयति हृद्यं शोभायाम् । 'इह हि' मकरन्दोद्याने 'अधुना' सम्पत्ति 'मधुनः' वसन्तस्य मयस्य च 'प्रसङ्गं' सन्धौ 'प्राप्य' लभ्या । 'उद्यतां' प्रतोहतां 'विद्रुमाणां' प्रवालान्द्रुमाणां 'कान्तिरिव कान्तिः' येषां तैः 'क्रिस्रजयैः' बालपल्लवैः द्वीपभिः मधुमत्ता इव जनाः 'तावां लिषं' क्वचिं 'विभतः' धारयन्तः अपि च 'कलैः' अत्यन्तमधुरैः 'भृङ्गालीनां' भ्रमरपङ्क्तानां 'विक्रतैः' गच्छनैः 'अविशदा' 'असादा' 'व्याङ्गारा' चक्रप्रः येषां तेषां मधुमत्तानां जनानां 'लीलां' विलामं 'विभति' धारयन्ति ये तथाविधाः क्रिस्र 'सुहुः' वाग्दारं 'मलयानिलस्य' दक्षिणपवनस्य 'आह्वया' विक्रीमेण 'चलैः' धमद्भिः 'शाखासमूहैः' [अमेरे तृतीया] 'घूर्णन्तः' घूर्णमानाः 'अमी दुमाः' पादपाः 'मत्ता इव भान्ति' स्वयं मधुलीला इव लज्जन्ते । शाङ्खविक्रोद्धितं वृत्तम् ॥

CHARCHA

1. उद्यत् &c.—उद् + इ + शृ उद्यत् shooting, sprouting. विद्रुम coral प्रवाल । "विद्रुमो रजहलेऽपि प्रवाले पल्लवेऽपि च" इति विश्वः । Corals are said to throw out shoots (अङ्कुर) । Comp. "तथाधरत्पङ्क्तिषु विद्रुमेषु पर्यसनेतत् सङ्घोर्निवेगात् । ऊर्ध्वाङ्कुरदोतमुखं कथञ्चित् क्षेयादपक्वमति गङ्गद्युधम् ।"

2. तावां लिषन् &c.—People wear a coppery complexion

when drunk. भृ + श्ठ विभत् । ते । भृ is an च्यत् root hence we do not get विभत्तः the तुम् being prohibited by "नाभ्यसाञ्चतुः" ।

3. भङ्गाली &c.—आलि is पङ्क्ति line. "आलिः सहचरी त्रया पङ्क्ति-रालिबदादता" इत्यनेकार्थः । आलि + लौष् आली optionally.

4. अविशद &c.—अविशद indistinct अव्यक्त । "विशदः पाशुरे व्यक्ते" इति हेमः । वि + आ + ष्ट + चञ् कर्मणि भावे वा व्याहार speech. "व्याहार-सक्तिर्लपितं भाषितं वचनं वचः" इत्यमरः । अविशदः व्याहार एषाम् अविशद-व्याहाराः people of indistinct speech. तेषां लौला । तां विभति इति क्विप् कर्त्तरि ।

5. घूर्णनः—घूर्णं तुदादि + श्ठ । The भ्वादि root is आत्मनेपदी and takes शानच् ।

6. शाखासमूहैः—The boughs are shaking ; hence he says, the tree is reeling. This assumes identity (अभेद) of शाखा with द्रुम । Hence अभेदे करणे द्रुमीया ।

7. मधुप्रसङ्गम्—म + सञ्ज + चञ् भावे प्रसङ्ग touch. मधुनः प्रसङ्गः (wine) also मधोः प्रसङ्गः (spring). मधु is masculine when meaning वसन्त । "दोत्यचैववसन्तेषु द्रुमभेदे च ना मधुः" इति त्रिकाण्शेषः ।

30. अपिच—

मूले गण्डूपसेकासव इव वकुलैवास्यत पुष्पवृध्या
मध्वाताम्ने तरुण्या मुखशशिनि चिराञ्चम्पकान्यद्य भान्ति
आकर्ण्यशोकपादाहृतिषु च रणतां निर्भरं नूपुराणां
भङ्गारस्यानुगीतैरनुकरणमिवारभ्यते भङ्गसार्थैः ॥१८॥

Moreover—Just now, at last, the mouthful of wine sprinkled at the root is, as if, being flavoured with a shower of flowers by the *Vakula* trees ; the Champaka flowers are appearing, the moon-like faces of young damsels being still copper-coloured with wine ; having heard of the jingle of anklets sounding loud at strokes on Asoka trees with the

feet (of females), imitation is being commenced by swarms of black-bees with their hum following.

Beng. आरंभ देख—एत दिनेर पर आज्ज एई बकुल गाहणुलि र गौडार दोहसेर छत्र गाल भरिया वे मर फेला हईगाहे सेगुलि ना सुकहिंतेई गाहे कुल कुटियाहे, भरिया सेई मदेर उपर पड़ियाहे, येम गाह सेगुलिके पान करार आगे हंगक करिया लईते चाहिंतेहे; बुबतिगणेर मूथछत्र मदे तत्रवर्ण थाकिंते थाकिंतेई ताहादेर हासेर दोह पहीरा टापर कुल उरुणांग बाहिर हईगाहे; अशोक गाहे दोह पणेरार छत्र रमणीरा नूपुर परिवा लाधि मारियाहे, से नूपुरेर आंगराज ना थानिंतेई गाहे कुल हईगाहे, जमर आसिवा जुटियाहे ओ नूपुरेर अकार गुनिरा अङ्कण आरञ्ज करियाहे ।

मूले इति । अन्वयः—इह हि चिरादय बकुलेः मूले तद्व्याः गण्डूषसीकासवः पुष्यठया वास्यते इव, तद्व्याः सुखशशि मजाताम् (एव) चम्यकानि भानि, शृङ्गसार्थं आकर्ष्य अशोकपादाहतिषु निर्भरं रथात् नूपुराणां ऋद्धारस्य अनुकरणम् अनुगीतैः आरभ्यते इव । व्याख्या—‘इह हि’ मकरन्दोद्यानि ‘चिरात्’ बहोः कालात् परं पूर्ववसन्तात् हादशे मासि इत्यर्थः ‘अथ’ अस्मिन् वसन्तागने ‘बकुलेः’ बकुलपादपैः ‘मूले’ अधस्तात् ‘तद्व्याः’ प्रमदायाः यः ‘गण्डूषसीकस्य’ मुखपूर्तिप्रदानस्य ‘आसवः’ मयं तं सिक्तं गण्डूषमयमित्यर्थः ‘पुष्यठया’ तत्क्षयज्ञानपुष्यायां वर्षेण ‘वास्यते इव’ आत्मनः सुखपानार्थं सुरभोक्षयते इव । अथक्ते एव दीहदासवे पुष्याणि जातानि, उष्टानि च, तेन पुनर्वासितोऽपि स आसवः, इत्यहो रम्यता मकरन्दोद्यानस्य । इह हि ‘तद्व्याः सुखशशि’ आजनिन्दौ ‘मधुना जाताम्’ मदेन अरुणे एव अनपगते एव अरुणिमनि इत्यर्थः षट्शट्शसन्नरूपं दीहदं प्राप्य तत्क्षयं ‘चम्यकानि भानि’ चम्यक-पुष्याणि सन्नजानि भवन्ति । मधुमत्ताभिर्घोषिभिः प्रदत्ते षट्शट्शसन्नरूपे दीहदे, अमुते एव सुषेपु तासां मदरागे, ऋटिति चम्यकानां पुष्याणि जातानि, इत्यहो रम्यता मकरन्दो-द्यानस्य । ‘शृङ्गसार्थं’ धमरकुलैरपि ‘आकर्ष्य’ श्रुत्वा [अकर्मकवचनवहारः] ‘अनुगीतैः’ पञ्चादारब्धैर्गायैः ‘अशोकेषु’ अशोकवृक्षेषु याः ‘पादाहतिषुः’ दीहदार्थं चरञ्ज-अहाराः तासु ‘निर्भरं रथात्’ अत्यं जनतां ‘नूपुराणां ऋद्धारस्य’ निखनस्य ‘अनु-

करणम् आरभ्यते इव' । अनिष्ठते एव अनुरक्तने पुष्पोद्गमः अनुरागमनम् अनुरथनानु-
करणमपि, इत्यङ्गे रम्यता मकरन्दोद्यानस्य । अन्धरा उच्यते ।

CHARCHA

1. गच्छूष &c.—गच्छूष is a mouthful. "गच्छूषो मुखपूरणे" इति
हेमः । आ + सु + अप् कर्मणि आसवः wine. गच्छूषस्य लीकः । तस्य आसवः ।
Wine to sprinkle in mouthfuls. This is supposed to hasten
the show of flowers in the case of the Vakula tree. Comp.
"श्रीर्चं लक्ष्मिणा वकुली मुखशीघ्रसिक्तः" ।

2. वासते—The tree drinks the wine with its feet (पादप) ।
It prefers to have it flavoured with its own flowers !!

3. मध्वातामि &c.—The recipe to promote flowers in the
Champaka is feminine laugh both loud and low. "पटुसुदुहसना-
श्लेषकः" । Hence the females got tipsy with wine to enable
them to laugh suitably under the shade of the Champaka.
The response was so rapid that flowers appeared before the
flush in the face of the females was quite gone.

4. आकर्ष्ये—आ रुच्यक् कर्णेन गृहीत्वा इति आ + कर्ष + षिच् + ल्यप् ।
This is सकर्मक the कर्म being भङ्गार । But in a sentence like
अङ्गसाधोः भङ्गारमाकर्ष्ये अनुकुर्यात् the principal verb appropriates
the कर्म to itself leaving the subordinate verb आकर्ष्ये to go with-
out a कर्म (आकर्षकवशावङ्गारः) । Changing the voice अङ्गसाधोः
आकर्ष्ये भङ्गारः अनुक्रियते । Now अनुक्रियते is the same as अनुकरणं
क्रियते आरभ्यते &c. Substituting this for अनुक्रियते we have to
change भङ्गारः into भङ्गारस्य because भङ्गारः is now no longer
directly connected with the तिङ् in क्रियते, आरभ्यते &c. but with
the कर्तृ in अनुकरणम् । Hence by "कर्तृकर्मणोः कृति" we have षठी
in भङ्गारस्य ।

5. अशोक &c.—The अशोक blooms when kicked by a woman
with her anklets on. "समूपरवेद्य स्त्रीघरणेनाभिताडनम् । दीर्घदं यदशोकस्य
शतः पुष्पोद्गमो भवेत् ।"

6. निर्भरम्—ध + अप् भावे भरः excess चतिशयः । “भरोतिशयभारयोः” इति त्रिकाण्डशेषः । निःशेषेण भरो यथा तथा निर्भरम् excessively. Qual. रचनक्रिया । As. B reads निस्त्रयम् for निर्भरम्, but it seems the excess has to be specified so as to keep up the resonance for some time to allow the black-bees to imitate.

7. *Remark.*—Mallinatha has the following verse on the दोहद necessary for certain trees :—“स्त्रीणां स्पर्शात् प्रियङ्गुर्विकशति वक्रुलः शीधुमण्डूषसेकात् पादाघातादशोकसिलककुरवकौ वीक्ष्यन्निङ्गमाभ्याम् । मन्दारो नर्मवाक्यात् पटुमृदुहसनाशयक्रो वक्रुवाताश्रुतो गौतामनेरुर्विकशति च पुरो नर्मनात् कर्षिकारः ॥”

31. विदू—(आकर्ण्य) भो वयस्य ष एदे मधुकरा षेउर-सहं अणुहरन्ति । षेउरसहो ज्जेव्व एसो देवीए परिअणस्य [भो वयस्य, नैते मधुकरा नूपुरशब्दमनुहरन्ति । नूपुरशब्द एव एष देव्याः परिजनस्य] ।

Jest.—(*Listening*) Ho ! Friend, these black-bees are not imitating the jingle of anklets ; but it is the jingle itself of the anklets of the attendants of the queen.

राजा—वयस्य, सम्यगवधारितम् ।

King.—Friend, rightly guessed.

(ततः प्रविशति वासवदत्ता, काञ्चनमाला, गृहीतपूजोप-करणा सागरिका, विभवतश्च परिवारः) वासवदत्ता—इच्छे कञ्चणमाले आदेशेहि मे मघरन्दुज्जाणस्य मग्गं [इच्छे काञ्चन-माले, आदेशय मे मकरन्दोद्यानस्य मार्गम्] ।

(*Now enter Vasavadatta, Kanchanamala, Sagarika carrying materials for worship and attendants as suiting status.*) *Vasavadatta*—Hola ! Kanchanamala, show me the way to the Makaranda gardens.

काञ्च—एदु एदु भट्टिणी [एतु एतु भर्त्री] ।

Kunch.—Proceed, let Mistress proceed.

Beng. बिद्—(बुनिया) ଓଗୋ ବସତ, ଏ ଜମରେ ନୁଁର ଶବ୍ଦେର ଅନୁକରଣ କରିତେହେ
 ନୟ, ଏ ଦେବୀର ପରିଜନେର ନୁଁରେହେ ଶବ୍ଦ । ରାଜା—ବସତ, ଠିକ୍ ଧରିରାହ । (ତାରପର
 ବାସବଦତ୍ତା, କାଞ୍ଚନମାଳା, ପୂଜାର ଉପକରଣ ଜଣେବା ସାଗରିକା ଓ ବଧାବୋଧ୍ୟା ପରିଜନବର୍ତ୍ତେର
 ଅବେଶ) । ବାସବଦତ୍ତା—ଓଲୋ କାଞ୍ଚନମାଳା, ମକଲ୍ଲ ବାଗାନେର ପଥ ଦେଖାହିରା ଚଲୁ ।
 କାଞ୍ଚ—ଚଲୁ, କର୍ତ୍ତା ଠାକ୍ତରଣ ଚଲୁ ।

CHAROHA

1. अनुहरति—अनु + ह means to imitate. The reference is to *casual* imitation, hence the Varttika “हरतेर्गतताच्छील्य” does not apply and we do not get आत्मनेपद । But if *habit* (ताच्छील्य) is implied regarding one’s *style* (गत) we must have the आत्मनेपद as in पैठकमन्त्रा अनुहरन्ते ।

2. वासवदत्ता—This is the queen referred to already by “प्रथोत्तस्य सुता,” sl. 10.

3. गृहीत &c.—पूजाया उपकरणानि । गृहीतानि पूजोपकरणानि यथा । सागरिका is the daughter of the king of Simhala of whom Yaugandharayana speaks in the विष्णुशतक । Her real name is राजावती । The Queen calls her सागरिका (see Act IV). She is not aware of the high ancestry of the girl and employs her at menial work as the epithet गृहीतपूजोपकरणया implies. पूजा is कन्दर्पपूजा as intended and already reported to the king (para 28, above).

4. इदं—See para 26. आदेशय has विद् स्वार्थे (see para 28).

5. मे—“क्षियया यमभिप्रेति स सम्पदानम्” इति सम्पदाने चतुर्थी ।

32. वास—(परिक्लम्य) हस्ते कञ्चनमाली अथ क्वेत्तिश्च
 दूरे सो रत्नासोअपाश्रयो जडिं मए भभवदो मभवस्स पूषा

णिव्वत्तइदव्वा [वृद्धे काञ्चनमाले. अथ कियदूरे स रक्ताशोक-
पादपः यत्र मया भगवती मदनस्य पूजा निर्वर्त्तयित्त्या] ।

Vas.—Hola ! Kanchanamala, how far is the *Raktasoka* tree where the worship of glorious Madana has to be performed by me ?

काञ्च—भट्टिणि आसखो ज्जेव्व । किं ण पेक्खदि भट्टिणी
इधं क्खु सा णिरन्तरुब्भिस्सकुसुमसोहिणी भट्टिणीए परि-
माहीदा माहवीलदा, एसा 'क्खु' अत्ररा णोमालिअलदा जाए
अअालकुसुमसमुग्गमसडालुणा भट्टिणा अणुदिणं आआसीअदि
अप्पा । ता एटं अदिकमिअ दीसदि ज्जेव्व सो रक्तासोअपा-
अवो जहिं देवी पूआं णिव्वत्तइस्सदि [भर्त्ति, आसन्न एव ।
किं न प्रेक्षते भर्त्ती इयं खलु सा निरन्तरोद्भिन्नकुसुमशोभिनी
भर्त्त्या परिगृहीता माधवीलता, एषा खलु अपरा नवमालिका-
लता यस्या अकालकुसुमसमुद्गमअडालुना भर्त्ता अनुदिनमा-
यास्यते आत्मा । तत् एनामतिकम्य दृश्यते एव स रक्ताशोक-
पादपो यत्र देवी पूजां निर्वर्त्तयिष्यति] ।

Kanch.—It is close by, my Mistress. Does not my Mis-
tress notice that this is the Madhavi creeper reserved to
herself by Mistress and now looking gay with a close crop of
flowers (lit.—flowers that have cropped up close) ; and that
this other is the Navamalika creeper yearning after an untime-
ly show of whose flowers Master is wearying himself out day
and night ? Well, beyond this is indeed seen the *Raktasoka*
tree where Your Highness will perform the worship.

বাস—তা এহি তচিঁ জ্যেব্য লভু' গচ্ছাম্হ [তদেহি তত্রৈব
লভু গচ্ছামঃ] ।

Vas.—Come then we shall go there quick.

কাস্চ—এদু এদু মট্টিণী [এতু এতু মর্ত্রী] । (সর্বাঃ
পরিক্রামন্তি) ।

Kanch.—Proceed, let Mistress proceed. (*All go round
the stage.*)

Beng. বাস—(পরিক্রমণ করিয়া) ওলো কাকনমালা, যেখানে আমি ভগবান্
স্বপনের পূজা করিব সে রক্তাশোক গাছটা আর কত দূরে? কাঞ্চ—কাছেই। কর্তী
দেখিতেছেন না এই আপনার ঋসের মাধবীলতা গাছটা এখন গায়ে গায়ে ফুল ধরাতে
কেমন শোভা পাইয়াছে, আর এই আর একটা লতা, প্রভুর নবমালিকা, যাতে অকালে
ফুল ধরাইতে হইবে বলিয়া প্রভু দিন রাত খাটিতেছেন? তা এইটা ছাড়াইয়াই সেই
রক্তাশোক গাছ দেখা যাইতেছে যেখানে আপনাকে পূজা দিতে হইবে। বাস—তবে
এস, তাড়াতাড়ি সেই খানেই যাই। কাঞ্চ—চলুন, কর্তী ঠাকরণ চলুন। (সকলের
পরিক্রমণ) ।

CHAROHA

1. ক্রিয়দূরী—দূর is দূরদীর্ঘ here. ক্রিদ্ + বস্তুচ্ পরিমাণে ক্রিয়ত্ how
much. ক্রিয়ত্ দূরন্। তজিন্। অধিঁ ওমী।

2. নিরলর &c.—নির্গতন্ অলরন্ অবকাশঃ অজাত্ নিরলরন্ close.
রন্ যথা তথা উন্নিরানি। তাড়য়ানি ক্রমুমানি। তৈঃ শ্রীমতে ইতি নিরলরৌন্নিক্রমুসম
+ যম + ঞ্চি কর্তরি সাধুকারিণি।

3. পরিগৃহীতা—Lit appropriated. The creeper was allotted
to the queen as her own.

4. অকাল &c.—অন্ + ধা + আল্লচ্ কর্তরি সাধুকারিণি অকাল্ঃ cherish-
ing wish. অবিৎমানঃ কালঃ यस্ব অকাল্ঃ unseasonal. ক্রমুমানাঁ সমুদ্রমঃ)
অকাল্ঃ ক্রমুসমুদ্রমঃ। তজিন্ অকাল্ঃ।

5. অনুদিনন্—দিনী দিনী ইতি যদার্থে'স্বধীভাবঃ।

6. अतिक्रम्य—The nom. is अनेन understood. Thus अनः एना-
मतिक्रम्य रक्ताशोकपादपं पश्यति in the कर्त्तृवाच्ये । Changing the voice
अनेन एनामतिक्रम्य रक्ताशोकपादपो दृश्यते । But this does not necessarily
imply that the Asoka was close by (आसन्न एव) । It is there-
fore better to supply स्थितः after अतिक्रम्य and explain अतिक्रम्य स्थितः
रक्ताशोकपादपः दृश्यते ।

7. लघु—Quick ऋटिति । “लघु शीघ्रम्” इत्यमरः ।

33. वास—अन्नं सो रक्तासोन्नपात्रवो जहिं अहं पूत्रां
निव्वत्तइस्सं, तेण हि मे पूत्राणिमित्ताइं उबभ्ररणाइं उबभेहि
[अयं स रक्ताशोकपादपो यत्राहं पूजां निर्वर्त्तयिष्यामि । तेन
हि मे पूजानिमित्तानि उपकरणानि उपनय] ।

Vas.—This is the *Raktasoka* tree where I shall perform
the worship, so bring me the materials for worship.

सागरिका—(उपसृत्य) भट्टिणि एदं सव्वं सज्जं [भत्तिं,
एतत् सर्वं सज्जम्] ।

Sagarika—(*Approaching*) Mistress, here is everything
arranged.

वास—(निरूप्य आत्मगतम्) अहो पमादो परिभ्रणइस ।
जस्स ज्जेव्व दंसणपधादो पभत्तेण रक्खीअदि तस्स ज्जेव्व दिट्ठि-
गोभरे पडिदा भदे । भोट्टु एव्वं दाव भणिस्सं [अहो प्रमादः
परिजनस्य । यस्यैव दर्शनपथात् प्रयत्नेन रक्ष्यते तस्यैव दृष्टि-
गोचरे पतिता भवेत् । भवतु एवं तावत् भणिष्यामि] ।
(प्रकाशम्) हज्जे साभरिए कीस तुमं अज्ज मभणमइस्सव-
पराहीणे परिषणे सारिअं उम्भिअ इह आअदा । ता तहिं
ज्जेव्व लहुं गच्छु । एदं वि सव्वं पूषोवभरणं कच्चनमालाए

इत्ये समप्ये हि [इच्छे सागरिके, कक्षात् त्वमद्य मदनमहोत्-
सवपराधीने परिजने सारिकामुञ्चित्वा इहागता ? तत् तत्रैव
लघु गच्छ । एतदपि सर्वं पूजोपकरणं काञ्चनमालाया हस्ते
समर्पय] ।

Vas.—(Observing—To herself) O the carelessness of my attendants. She might come within the range of vision of the very person from whose line of sight she is being carefully kept back. Very well, I will speak thus. (*Aloud*) Hola ! Sagarika, how is it that you have come here to-day leaving the *Sarika* when the attendants are distracted by Cupid's festival ? So go you there quick. All these materials for worship you transfer to the hands of Kanchanamala.

Beng. বাস—এই সেই রক্তাশোক গাছ বেখানে আমাকে পূজা করিতে হইবে । তবে আমার পূজার জিনিষগুলি আন । সাগরিকা—(কাছে বাইয়া) কর্তী ঠাকুরপ, এই সব সাজান আছে । বাস—(দেখিয়া—স্বগত) হা ! পরিজনগুলি কি অসাবধান ! বার দৃষ্টি হইতে একে এত যত্নে রক্ষা করিতেছি, এবে এখনই তারই চক্কর সামনে পড়িবে ! থাক, এইরূপ বলি । (প্রকাণ্ডে) হ্যালো, সাগরিকা, আজ মদনমহোৎসবে পরিজনেরা মাতিবা বেহাল হইয়া আছে, তুই সারিকাটা ছাড়িয়া কেন এখানে আসিলি ? শীঘ্র সেইখানেই যা, পূজার জিনিষ সব কাঞ্চনমালার হাতে দে ।

CHARCHA

1. পূজালিনিষ্যানি &c.—পূজা নিমিত্তমিধান্ &c. উপক্রিয়তে যদি: इति
उप + क्त + ल्यट् करणे उपकरणानि materials.
2. পরিজনস্ব—জাতাবিক্রমবন্দনম্ । All attendants are intended.
3. মদন &c.—পরভিন্দু অধি इति पर + अधि + ख पराधीन: subject to
another. मदनमहोत्सवनि पराधीन: । The attendants are not their
own master to-day because they are all under the influence of
the festival.

34. साग—जं भद्रिणी आणवेदि [यत् भर्तुं आन्ना-
पर्यति] । (इति तथा कृत्वा कतिचित् पदाति गत्वा—आत्म-
गतम्) सारिका मया उष सुसंगदाए हत्ये समर्पिता । एदं
वि अत्यि मे पेक्षितुं कौतूहलं किं जहा तादस्म अन्तेउरे
भगवं अणङ्गो अञ्जीअदि इधवि तहज्जेव्व अध ण वेत्ति ।
ता अलक्खिआ भविअ पेक्खिस्सं । जाव इह पूआसमओ होदि
ताव अहंवि भगवन्तं मअणं ज्जेव्व पूइदुं कुसुमाइं अव-
चिण्णिस्सं [सारिका मया पुनः सुसङ्गताया हस्ते समर्पिता ।
एतदप्यस्ति मे प्रेक्षितुं कौतूहलं, किं यथा तातस्य अन्तःपुरे
भगवाननङ्गः अर्च्यते इहापि तथैव अथ न वा इति । तत्
अलक्षिता भूत्वा प्रेक्षिष्ये । यावदिह पूजासमयो भवति
तावदहमपि भगवन्तं मदनमेव पूजयितुं कुसुमानि अव-
चेयामि] । (इति कुसुमावचयं नाटयति) ।

Sag.—As Mistress commands. (*So doing and going a few steps—To herself*) But the *Sarika* has been delivered by me into the hands of *Susamgata*. The desire too is in me to see if, or if not, here also Glorious *Ananga* (*Cupid*) is worshipped the same way as in the inner apartments of father. So remaining unnoticed, I shall watch. Well, by the time here the moment for worship comes, I too shall pluck flowers to worship Glorious *Madana* (*Cupid*) himself. (*Acts the plucking of flowers*).

- *Beng.* साग—कर्तो ठाकुराङ्गीर ये आच्छ। (आदेशमत करिग्रा करेक पा ।
छलिग्रा—आङ्गगत) सारिका तो सुसङ्गताए हाते दिग्रा आसिग्राहि । आवार एउ ,
एथिते ईच्छ। हईतेहे ये पितार अङ्गःपुरे उगवान् अनङ्गेर वेत्तावे पूजा हय-

एथानेणु कि ताई, ना अत्तेद आछे। अतएव गुकाईरा नेथिब। एथाने पूजारा समय वतकण ना इहेतेछे ततकण किछु फूल तुलिया लई, उगवान् मग्नेरई पूजा करिब। (फूल तोनार अत्तिनय)।

CHARCHA

1. तथा कृत्वा—Doing as bid, i. e., leaving the materials for worship with Kanchanamala.

2. सारिका मया &c.—This is a reason why I need not go back. सुसरता is a maid of the Queen very intimate with सारिका।

3. एतदप्यस्ति &c.—This is a reason why I do not like to go back, but prefer to stay.

4. तत् &c.—Therefore &c. For the two reasons given above I decide to stay and watch unseen. After this *Tarkavachaspati* and others add the stage direction परिक्रम्य अवलोक्य च ; But As. B and As. N omit it, I think rightly, because there is nothing to see (अवलोक्य) here.

5. कुसुमावचयम्—अव + चि + अच् भावे अवचयः। कुसुमानाम् अवचयः &c. Here the rule “इलादाने चेरसेये” requites च् after चि when *plucking* is intended. The form then becomes अवचाय, as in “अन्यत्र ययं कुसुमावचायं कुरुष्वमवाग्निं करोमि सख्यः”। Compare कुसुमावचयव्यग्रहसा—Sak. IV.

35. वास—काञ्चलमाले पङ्क्तिवेदि असोअमूले भववन्तं पञ्ज सं [काञ्चनमाले प्रतिष्ठापय अशोकमूले भगवन्तं प्रथमम्]।

Vas.—Kanchanamala, instal the glorious Pradyumna(Cupid) at the foot of the Asoka tree.

काञ्च—जं भट्टिषी आस्यवेदि [यत् भर्तृ आञ्जापयति]।
(इति तथा करोति)।

Kanch.—As Mistrees commands. (Does as bid).

বিদু—ভো বশস্ব জঘা বীসন্তো ষেউরসহাঁ তধা তক্কেমি
আশদা দেবী অশোকমূলং ত্তি [ভো বয়স্ব, যথা বিশ্বাস্তো
নুপুঃশব্দঃ তথা তর্ক্যামি আগতা দেবী অশোকমূলমিতি] ।

Jest.—Ho! Friend, as the jingling of the anklets has stopped, so I guess the queen has reached the foot of the Asoka tree.

রাজা—(অবলোক্য) বয়স্ব সম্যগবধারিতম্ । পশ্ব ইয়ং
দেবী যা কিলৈশা—

কুমুমসুকুমারমূর্তির্দধতী নিয়মেন তমুতরং মধ্বম্ ।

আভাতি মকারকেতো: পার্শ্বস্থা চাপয়ট্রিবি ॥ ২০ ॥

তদেহি উপসর্পাব: । (উপস্থ্য) প্রিয়ে বাসবদত্তে ।

King.—(*Obscuring*) Well guessed, friend. Behold, here is the queen, she who—Standing by the side of (the image of) Makaraketu (Cupid) appears like his bow-staff with a person delicate like a flower and bearing a waist thinner through austerities. So come we approach her. (*Approaching*) Vasava-datta, my darling.

Beng. বাস—কাকুনমালা, অশোক গাছের মূলে ভগবান্ কামদেবের প্রতিষ্ঠা কর। কাক—কর্জী ঠাকুরের যে আচ্ছা। (তাহাই করিল)। বিদু—গুণো বয়স্ব, নুপুঃর আওরাজ ধামিরাছে, মনে হয় রাণী অশোকের মূলে আসিয়াছেন। রাজা—(দেখিয়া) বয়স্ব, ঠিক ঠাওরাইয়াছে। এই দেখ দেবী। মননের মূর্তির প্রতিষ্ঠা হইয়াছে, দেবী পাশে দাঁড়াইয়াছেন। ইহার মূর্তি কুমুমের মত কোমল। ব্রত ও উপবাসে মাজা-খানি আরও ক্ষীণ হইয়াছে। যেন ইনি মননের পাশে তাহাব ধনুখানি। তবে চল কাছে যাই। (বাইয়া) প্রিয়ে বাসবদত্তে ।

CHARCHA

1. प्रतिष्ठापय &c.—प्रति + स्था + षिच् + लोट् द्वि । स्था is one of the roots that change च into ष the cause for the change being in an उपसर्गे preceding. प्रतिष्ठा of an image literally is its consecration with necessary *mantras*. The षिच् shows that a priest accompanied and went through the ceremony at the instance of Kanchanamala. प्रद्युम्न is मदन । “मदनो मन्त्रयो मारः प्रद्युम्नो मौन-कैतनः” इत्यमरः ।

2. विद् &c.—For विशान् see विशान्तिविद्यकथः, Sl. 9. As N. here adds the stage direction परिक्रम्यः वलोक्य च । Tarkavachaspati and several others do the same. As. B. omits it, and rightly too, because this stage-direction makes the jester actually look out and see. His तर्कयामि—I guess—however contradicts this, for if he *saw* he would not *guess*, he would be *sure* of it.

3. राजा &c.—Here As B has the stage-direction अवलोक्य which As N and several others omit. But the king not only *sees* but also *shows* to the jester what he himself sees. Hence अवलोक्य is necessary.

कुसुमेति । अन्वयः—कुसुमसुकुमारमूर्त्तिः नियमेन तनुतरं मध्यं दधती मकर-कैतोः पार्श्वस्था या किल एषा चापयष्टिरिव आभाति सा इयं देवी । व्याख्या—‘कुसुमस्य’ पुण्यस्य इव ‘सुकुमारा’ मृदो ‘मूर्त्तिः’ यस्याः सा [चापयष्टिपक्षे—‘कुसुमैः’ लपादानभूतैः ‘सुकुमारा मूर्त्तिः’ यस्याः सा] किञ्च ‘नियमेन’ व्रतोपवासादिना [पक्षे कोदण्डकरणीत्या] ‘तनुतरं’ क्लृप्ततरम् [अतिशयने तरप् । पक्षे तनुमेव । स्वार्थे तरप्] ‘मध्यं’ मध्यभागं ‘दधती’ धारयन्ती [धनुर्दण्डश्च सुष्टौ लीयो भवति] अपि च ‘मकरकैतोः’ मदनस्य अशोकमूले प्रतिष्ठापितस्य मदनविद्यकस्य ‘पार्श्वस्था’ समीपवर्तिनी ‘या किल एषा चापयष्टिरिव’ कोदण्डदण्ड इव तस्य देवस्य [धनुश्च धन्विन आसन्ननेक-अभितुमर्हति] ‘आभाति’ लक्ष्यते ‘सा इयं देवी’ राज्ञी वासवइत्या । आर्या जातिः ।

4. कुसुम &c.—Note the double sense see व्याख्या । Cupid’s

bow is made of flowers. Hence he is called पुष्पधन्व् । "पुष्पधन्वा रतिपतिर्नकरभञ्ज आत्मभूः" इत्यमरः ।

5. दधती—धा + शठ स्त्रियाम् । Why not दधती ?

6. नियमेन—In the case of the bow-staff the नियम or style is that the middle has to be thin.

7. चापयष्टिः—चापस्य यष्टिः । The wood or horn alone without the string.

36. वास—(विलोक्य) कथं अज्जउत्तो । जेदु जेदु अज्जउत्ता । एदं आसणं एत्थ उवविसदु अज्जउत्तो [कथम् ! आर्य्यपुत्रः ! जयतु जयतु आर्य्यपुत्रः । एतदासनम्, अत्र उपविशतु आर्य्यपुत्रः] । (राजां नाञ्च्येन उपविशति) ।

Vas.—(Seeing) Hullo ! My husband ! Here is a seat, let my husband sit down on it. (*The king acts sitting down.*)

काञ्च—भट्टिणि सहस्रदिशेहिं कुसुमकुङ्कुमचन्दणवासेहिं सोहिदं कदुअ रक्तासोअप्राअवं (? वे) अञ्चोअदु भअवं पज्जुखो [भर्त्विं खहस्रदत्तेः कुसुमकुङ्कुमचन्दनवासोभिः शोभितं क्त्वा रक्ताशोऽङ्गपादपम् (? पे) अर्च्यतां भगवान् प्रयुञ्जः] ।

Kanch.—My Mistress let glorious Pradyumna (Cupid) be worshipped on the Raktasoka tree after having decorated him with flowers, saffron, sandal and garments offered with your own hands.

वास—उवणेहि मे पूओवअरणाइं [उपनय मे पूओपकरणानि] । (काञ्चनमाला उपनयति, वासवदत्ता तथा करोति) ।

Vas.—Bring me the materials for worship. (*Kanchanamala brings them and Vasava.latta does as directed.*)

Beng. वास—(देविना) এই বে! আৰ্ঘ্যপূজ বে! জয় হটক, আৰ্ঘ্যপূজের ছব হটক। এই আসন, এখানে বহন। (রাজার উপবেশন)। কাঞ্চ—কর্জী ঠাকুরণ, রক্তাশোক গাছে ভগবান্ প্রদ্যুমকে নিজের হাতে ফুল, কুঙ্কুম, চন্দন ও কাগড় দিরা ঝাজান ও পূজা করন। বাস—পূজার জিনিবগুলি আন। (কাঞ্চনমালায় উপকরণ আনা ও বাসবদত্তার পূজা করা)।

CHARCHA

1. कथमार्यपुत्रः &c.—Here after जयतु आर्यपुत्रः As. N adds अलङ्करोतुः।रुमं।देवमासनपरिवर्द्धिष which looks like superfluous in presence of एतदासनम् &c. As. B omits अलङ्करोतु &c. Besides the flowery अलङ्करोतु &c. does not at all fit in with the plain and simple एतदासनम् &c.

2. स्तम्भद्वयोः &c.—कुसुम &c. are materials for worship. Decoration of Cupid's person with these is part of worship. शोभितं कृत्वा is the secondary clause, the principal being अर्चयन् प्रद्युम्नः। Originally we had शोभितं कृत्वा अर्चयन् प्रद्युम्नम्। On changing the voice शोभितम् retains द्वितीया because it is connected with कृत्वा in the subsidiary clause, while अर्चयन् प्रद्युम्नम् becomes अर्चयन् प्रद्युम्नः (त्वया)। The passage is variously read. Our text is from As. N. As. B. reads.....शोभितमशोकपादपं कृत्वा अर्चयन् भगवन्तं प्रद्युम्नम्। The difficulty of अर्चयन् going with भर्त्रि in the vocative may be met by supposing the nominative to be भवती understood. But why should the tree be decorated? If the tree was really decorated, then Vasavadatta must have touched the tree while decorating it. Why then does the king say that the tree she touched while engaged in worshipping Cupid? Comp. “स्तम्भद्वयेषु दधिते अरपुत्रान्यादृतेन हस्तेन”—Sl. 22. Besides the Asoka was just then in full bloom; comp. “आकर्ण्यशोक—”, Sl. 19. Remembering that these flowers are a grand sight, Vasavadatta's offer of flowers to the Asoka by way of decoration would be something like “carrying coal to Newcastle”. This is why we reject As. B's reading. Tarkavachaspati and some others further

read गत्वा for कृत्वा । As they were already at the foot of the रक्ताशोक (see *ante*.) it is not easy to explain रक्ताशोकं गत्वा ।

37. राजा—प्रिये वासवदत्ते

प्रत्यग्रमञ्जनविशेषविविक्तकान्तिः

कौसुभरागरुचिरस्फुरदंशुकान्ता ।

विभ्राजसे मकरकेतनमर्चयन्ती

बालप्रबालविटपिप्रभवा लतेव ६ २ १ ॥

King—Beloved Vasavadatta—While worshipping Makara-ketana (Cupid), you, with a complexion specially clear from the fresh bath (lit. immersion) and with the borders of your robe shining agreeably with the dye of the *Kusumbha* flower, appear like a twig growing on a tree with a recent show of new leaves.

Beng. राजा—प्रिये वासवदत्ते, (मननेर पूजा करिते यहैसा) तूमि এইमार मान करिया आसियाछ बनिया तौभार शरीरेर वर वेष परिष्कार कथाई-उछे, आर तौमार परा कापड़गानि र अचल कूसुम्बूलर रङ्ग बड सुन्दर मानईयाछे । मन ह्य येन ये गाछे नुतन पीठा बाहिर हईयाछे तौहारई तूमि एकथानि शोभा ।

प्रत्ययेति । अन्वयः—मकरकेतनमर्चयन्ती (त्वम्) प्रत्यग्रमञ्जनविशेषविविक्त-कान्तिः कौसुभरागरुचिरस्फुरदंशुकान्ता (सती) बालप्रबालविटपिप्रभवा लतेव विभ्राजसे । व्याख्या—‘मकरकेतनं’ मीनध्वजं देवं मदनम् ‘मर्चयन्ती’ पूजयन्ती त्वं तदनुरोधान् ‘प्रत्ययेण’ अचिरकालेन ‘मञ्जनेन’ अवगाहनेन ‘विशेषेण’ अतिशयेन ‘विविक्ता’ पूता ‘कान्तिः’ सूर्यशैत्याः तथाविधा किञ्च ‘कौसुभेन’ कुसुम्भपुष्पकालेन ‘रागेण’ रञ्जनद्रव्येण ‘रुचिर्ब’ मनोज्ञं यथा तथा ‘स्फुरत्’ लसत् ‘दंशुकान्तं’ वसनाञ्जलं यस्याः तथाविधा च सती ‘बालाः’ अचिरोद्गताः ‘प्रबालाः’ नवपल्लवा यस्मिन् तादृशी यो ‘विटपी’ वृक्षः स ‘प्रभवः’ उत्पत्तिस्थानं यस्याः तादृशी ‘खता इव’ आख्या इव ‘विभ्राजसे’ राजसे । वसन्ततिष्ठका इत्यम् ।

CHARCHA

1. प्रत्यय &c.—प्रत्यय is नूतन fresh, recently performed. “प्रत्ययः” इत्यमरः। Comp. “प्रत्ययश्चतजम्भरौनिद्रचपायः”—*Bhavabhhu.*। मञ्जन abluition. विशेष excess अतिशय। वि+विभ+क्त कर्मणि विविक्त pure पूत। “विविक्तौ पूतविजनौ” इत्यमरः। विशेषेण विविक्ता विशेषविविक्ता specially clear. She had a naturally clear complexion, which looked clear particularly then immediately after the bath. प्रत्ययं मञ्जनम्। तेन विशेषविविक्ता। तादृशीं कान्तिर्दृश्याः।

2 कौमुद्य &c.—कुमुद्य is a shrub bearing bright yellowish-red flowers (Colchicum Autumnale?). कुमुद्य here is the flower. कुमुद्यस्य अयम् इति कुमुद्य + अण् कौमुद्यः। कौमुद्यः रागः। This is a dye obtained from the flower. अंशुकस्य अन्तम् the border of the cloth and its ends. Now see व्याख्या।

3. मकर &c.—मकरकेतन is the same as मकरध्वज of Sl. 3. She had to worship Cupid. To qualify herself for it she performed abluition and wore a new garment. Her complexion became specially bright and her garment was attractive. These were due to the अर्चना that was to be done. Hence अर्चयन्ती has कृतौ शल।

4. बाल &c.—The epithet appears to be an unnecessarily cumbrous substitute for बालप्रचाला लता। But the reason for this prolixity seems to be that the poet wants to have the लता still attached to the tree on which it grew. Hence विटपिप्रभवा has to be retained. The object is to secure freshness. लता (twig) cut down from the tree soon loses its freshness and will not compare with प्रत्ययमञ्जन &c.

38. अपिच

स्यृष्टस्वयेष दयिते स्मरपूजाभ्यापृतेन हस्तेन ।

उङ्गिनापरमृदुतरक्तिमलय इव लक्ष्यतेऽगोकः ॥ २२ ॥

Moreover—Darling, this Asoka, touched by you with

hand engaged in the worship of Smara (Cupid) appears like one with another more delicate fresh leaf grown on it.

Beng. आवार देखे—मदननेर पूजा करिठे बाईया तूमि अणोकेर पाये हात दिठेह । ताहाते मने इहेतेहे घेन अणोकेर आवार एकटा कठि पाता बाहिर ईबाडे, किइ ने पाता वेष्टनि एथन आछे ता अपेकार कोमल ।

स्पृष्टेति । अन्वयः—हे दयिते एषः अशोकः त्वया स्मरुजायापृष्टेन इमेन स्पृष्टः (सन्) उद्भिन्नपरमृदुतरकिमलय इव लत्यने । व्याख्या—हे 'दयिते' प्रिये वासव-दत्ते 'एषः अशोकः त्वया स्मरुजायां' कन्दर्पाञ्जने 'व्यापृष्टेन' व्ययेण 'इमेन स्पृष्टः' मन् वसन्नामसि मञ्जातपल्लवोऽपि 'उद्भिन्नम्' उद्भनम् 'अपरम्' अन्यं स्थितेभ्यो भिन्नं 'मृदुतरं' स्थितेभ्यः कोमलतरं 'किमलयं' बालपल्लवो यस्य तथाविध 'इव लत्यते' दृश्यते । नवपल्लव इव ताम्' ने पाणितलं कोमलतरं तु ततः इत्यपरविधत्वमिति भावः । आर्था ज्ञातिः ।

CHARCHA

1. स्पृष्ट &c.—As. B reads एव and As. N has एषः । The construction becomes strained with एव ।

2. स्मरुजा &c.—स्मरयति उत्कण्ठयति इति स्मृ + णिच् + अच् कर्त्तरि स्मरः Cupid. "कामः पद्मशरः स्मरः" इत्यमरः । वि + आ + वृ + क्त कर्त्तरि व्यापृष्टः ; the root is आत्मनेपदो तुदादि and preceded by वि + आ । The पूजा here refers to "स्वइक्ष्वात्सेः कुबुम &c." as instructed by काचनमाला (See para 35), *ante*.

3. उद्भिन्न &c.—अपर another, *i. e.*, over and above those the tree already has. मृदुतर more delicate than the leaves that are now on the tree. This is a benefit conferred to the tree by your touch. Also see Sl. 23.

39. अचि च—

अनङ्गोऽयमनङ्गत्वमस्य निन्दिष्यति ध्रुवम् ।

यदनेन न सम्प्राप्तः पाणिस्सर्गोत्सवस्तत्र ॥ २३ ॥

Besides—This Asanza (Cupid) will surely deplore his

bodilessness today, for, the thrill of the touch of your hand is not felt by him.

काञ्च—भट्टिणि अञ्चिदो भञ्जवं पञ्जुस्यो । ता करेहि
भक्तुणो उद्ददं पूभासकारं [भक्ति, अर्चितो भगवान् प्रद्युम्नः ।
तत् कुरु भक्तुंरुचितं पूजासत्कारम्] ।

Kanch.—My Mistress Glorious Pradyumna (Cupid) is worshipped, so render now due honour unto thy husband.

वास—तेण हि उवणेहि मे कुसुमाङ्गं विलेबणं च [तेन हि
उपनय मे कुसुमानि विलेपनञ्च] ।

Vas.—Then bring me flowers and the unguent.

काञ्च—भट्टिणि एदं सव्वं सज्जं [भक्ति, एतत् सर्वं सज्जम्] ।
(वासवदत्ता नाट्येन राजानं पूजयति) ।

Kanch.—All this is ready, my Mistress. (*Vasavadatta acts worshipping the king*).

Beng. आरंभ पद्य—अनत्र आज अत्रहीन हरेरार अनेक दोष मने करिवा
निन्दन प्रःथ करिबे । कारण, तूनि गाये हात दितेछ उवापि ताहार अप्पण्ण हरेतेछे
ना । काञ्च—कर्जोठिदङ्गण, मनेनेर पूजा हईल, एकरेण वानीर यथोचित पूजा करन ।
वास—तवे कुल उ छमन प्रवृत्ति आन । काञ्च—कर्जोठिदङ्गण, एहे त्ते जव साजान
आहे । (वासवदत्ता राजार पूजा अतिनर करिमेन) ।

अनङ्ग इति । अन्वयः—ध्रुवमय अधमनङ्गः अनङ्गत्वं निन्दियति यत् अनेन तव
पाषिस्पर्शोत्सवः न सम्प्राप्तः । व्याख्या—‘ध्रुवं’ नूनम् ‘अयम् अनङ्गः’ कामः
आत्मनः ‘अनङ्गत्वं’ हरकोपात् देहरहितत्वं ‘निन्दियति’ कुतसयिष्यते दुःखा इयमनङ्गता
इति संसृते । कारणमाह—‘यत्’ यस्यात् ‘अनेन’ अनङ्गेन सता एवं सादरं स्पृष्टे-
नापि ‘तव पाशेः’ यः ‘स्पर्शः’ तस्मात् यः ‘उत्सवः’ आनन्दातिशयः स ‘न सम्प्राप्तः’
नाकथतः ।

CHARCHA

1. अनङ्गोऽयम् &c.—He is being touched yet he does not feel it, he has no body. हरकोपानलेन भस्मीभूतः सन् अनङ्गः । The reference is to the penance of Siva and obstruction offered by काम when the Lord reduced him to ashes with a frown.

2. यदनेन &c.—Through your touch the tree receives a benefit, but the god misses one only because he has no sense of touch (त्वगिन्द्रियशून्यो हि स्वर्गः) । Here the conceit is very much strained. If the reference is to the image of काम installed, it has अङ्ग and no question of अनङ्गत्व arises. If however the original of the image is intended, it is not touched at all and the question of पाणिस्पर्शसुख does not arise. It is poetic fancy run amock that transfers the touch of the image to the original, yet denies him the benefit of the body of the image.

3. पूजासत्कारम्—सत् is आदर । सत् + क्त + घञ् भावे सत्कारः । गतितत्—by “आदरानादवयोः सदसती” । पूजार्थः सत्कारः ।

40. साग—(गृहीतकुसुमा) कथं कुसुमलोहोक्त्वित्तद्विष-
 आए अदिचिरं ज्ज्व मए क्रिदं । ता इमिणा सिन्दुवार-
 विद्धवेण ओवारिअसरीरा भविअ पेक्खामि [कथम् ! कुसुम-
 लोभोत्क्षिप्तहृदयया अतिचिरमेव मया कृतम् । तत् अनेन
 सिन्धुवारविटपेन अपवारितशरीरा भूत्वा प्रेक्षे] । (तथा
 कृत्वा विलोक्य सविस्मयम्) कथं पञ्चस्रो ज्ज्व भभवं कुसुमा-
 उहो पूजां पङ्कीच्छदि । तां अहं वि इमेहिं कुसुमेहिं इध द्विदा
 ज्ज्व पूअइस्सं [कथम् ! प्रत्यक्ष एव भगवान् कुसुमायुधः
 पूजां प्रतीच्छति । तत् अहमपि एभिः कुसुमैः इह स्थिता
 एव पूजयिष्यामि] । (परिहृत्य कुसुमानि चिन्ता) णमो दे
 भभवं कुसुमाउह अमोअदंसणो मे दाणीं तुमं भविस्ससि

[ନମସ୍ତେ ଭଗବନ୍ କୁସୁମାୟୁଧ ଅମୋଘଦର୍ଶନୋ ମେ ହୃଦାନୀ ତ୍ୱମ୍ ଭବିଷ୍ୟସି] । (ଇତି ପ୍ରଣମ୍ୟ) ଦିଢ଼ିଂ ଜହ୍ଢ଼ିତ୍ୱମ୍ । ଶକ୍ତିଞ୍ଚ ଉଷ୍ଣ ଶ୍ୟା ବିଶେଷୋ ହୁଧ ସମ୍ରଂ ଜ୍ଞିଭ୍ୱ କୁସୁମାଠହୋ ପୁଞ୍ଚାମ୍ ପଢ଼ିଚ୍ଛଦି ଅହ୍ଢ଼ାର୍ଘ୍ୟଂ ତାଦଞ୍ଚ ଅନ୍ତେଠରେ ଉଷା ଚିତ୍ତଗଦୋ ଅଞ୍ଚିଞ୍ଚଦି । ତା ଜାବ ଶ୍ୟା କୋବି ମମ୍ ପେକ୍ତଦି ତାବ ଜ୍ଞିଭ୍ୱ ଗମିତ୍ତମ୍ [ଦୃଢ଼ିଂ ଯହ୍ଢ଼ିତ୍ୱମ୍ । ଶ୍ୟାତାବତ୍ ପୁନରତ୍ର ବିଶେଷଃ ହୁଧ ଶ୍ୱୟମିବ କୁସୁମାୟୁଧଃ ପୁଞ୍ଚାମ୍ ପ୍ରତୀଚ୍ଛତି, ଅସ୍ମାକାଂ ତାତଞ୍ଚ ଅନ୍ତଃପୁରେ ପୁନଞ୍ଚିତ୍ରଗତଃ ଅର୍ଚ୍ଚତେ । ତତ୍ ଯାବତ୍ ନ କୋଽପି ମାମ୍ ମେଚ୍ଚତେ ତାବଦେବ ଗମିଷ୍ୟାମି] । (ଇତି କ୍ୱଚିତ୍ ପଦାନି ଗଚ୍ଛତି) ।

Sag.—(*With flower gathered*) How so ! Great delay has been made by me with my heart overpowered by greed after flowers, so let me watch with my person screened by this Sindhuvara twig. (*Having acted thus and after looking—With wonder.*) How so ! Glorious Kusumayudha (Cupid) accepts worship becoming really visible ! Then I too will worship him with these flowers from this very place. (*Turning round and tossing up the flowers*) Salutation to thee, glorious Kusumayudha ; be you of not unproductive vision to me now. (*Bowing*) What I had to see I have seen ; the difference in this matter is this—Here Kusumayudha personally accepts worship, but is our father's seraglio he is worshipped on canvas. Well, I will retire before no one notices me. (*Moves a few steps*).

Beng. ମାମ୍—(ଫୁଲ ଡୁଲିଆ) ଏକି । ଫୁଲେର ଦିକେ ମନ ଦିଆ ଆମି ସେ ଅନେକଟା କେନ୍ଦ୍ରୀ କରିଆ କେଲିମାମ୍ । ତବେ ଏହି ନିକ୍ୱାରେର ଢାଲେ ମା ଟାଂକା ଦିଆ ଦେଖିତେ ଧାକି । (ତାହା କରିଆ ଦେଖିତା—ନବିନ୍ଦ୍ରେ) ଏକି । ଡଗବାନ୍ ମନ ସେ ଏତାକ ହୈଶା ମୁଞ୍ଚା ଗ୍ରହଣ କଲିତେଛେନ । ତବେ ଏହିଧାନ୍ ଦାକିଆ ଆମିଓ ଏହି ଫୁଲ ଦିଆ ଏଂ ମୁଞ୍ଚା କରିବ । (ମାମ୍ କିରିଆ ଫୁଲ ଏକେମ କରିଆ) ଡଗବାନ୍ ମନ, ଆମନାକେ ନବହାର ଆମବାନ୍

वर्षनेर येन कल पाठे । (अर्पण करिग्रा) वा देविवार हिल देखा हईल । এই
 बाब্দ প্রভেদ যে এখানে মদন নিজের মুর্তিতে পূজা গ্রহণ করেন, আর পিতার অন্তঃপুরে
 হবিতে তাঁহার পূজা হয় । তবে কেহ আনাকে দেবিবার আগেই চলিগা বাই । (কয়েক
 পা চলা) ।

CHARCHA

1. कृतीतकुमुमा—कृतीतानि कुमुमानि यथा तादृशो भूत्वा, पुष्पचयनं समाप्य
 ह्यर्थः ।
2. कथं कुमुम &c.—कथम् expresses surprise. The surprise is
 because the time has past without being noticed. 'कुमुमेषु' यो
 'लोभः' तेन 'उत्प्लियम्' आकृष्य 'हृदयं यस्याः ।
3. अपवारित &c.—अपवारितम् आकाशदिनं शरीरं यस्याः ।
4. तथा कृत्वा &c.—'तथा कृत्वा' निम्नवारविटयेन शरीरम् आच्छाद्य ।
 सविस्मयम् because she sees the king being worshipped by the
 queen, and takes the king, who was exceptionally handsome,
 to be मदन in person. The पूजा of मदन was over while she
 was plucking flowers. This is the reading of As. B. As. N.
 has simply विलास्य । But कथम् following shows that surprise is
 present.
5. परिवर्त्य &c.—परिवर्त्तन is turning to a side, a half-turn.
 She faced the god. As. N reads इति कुमुमानि प्रविपति । In the
 middle of a speech it is better to have ल्यप्, लट् generally indi-
 cates the close.
6. अमोघ &c.—The sight of a divinity always has its re-
 ward. 'अमोघम्' अव्यर्थं फलप्रदमित्यर्थः 'दर्शनं' यस्य ।
7. इति प्रथम्य—As. N has प्रथमति । We prefer लट् at the
 close of a speech only.
8. दृष्टं दृष्टव्यम् &c.—She was waiting to see if there was
 any difference in the worship here and at her father's resi-
 dence. That was her दृष्टव्यम् and that is now दृष्टम् । She sums
 up the difference noticed, viz, here मदन appears personally,
 there in the imaga.

७, इति कतिचित् &c.—As. N reads इति निष्कान्ता । This is premature. In para 42 we find Sagarika still on the stage.

10. Remark—Our text is from As. B. Several editors have here followed As. N. Some of our objections are stated above. We give below the passage in full from As. N. to let the readers judge for themselves :—

साग—(गृहीतकुसुमा) हा धिक् हा धिक् कथं कुसुमलोभोत्क्षिप्तहृदयया अतिचिरमेव मया कृतं तत् अनेन सिन्धुवारविटपेन अपवारितशरीरा भूत्वा प्रेक्षे (विलोक्य) कथं प्रेक्षित एव अपर्यः कुसुमायुधः । अस्माकं तातस्य अन्तःपुरे विचगतः अर्च्यते इह तु प्रत्यक्षो लक्ष्यते । तत् अहमपि एभिः कुसुमेः इह स्थिता भगवन् कुसुमायुधं पूजयिष्यामि । (इति कुसुमानि प्रक्षिप्रति) । नमस्ते भगवन् कुसुमायुध शुभदर्शनो मे भविष्यसि । इष्टं यद्द्रष्टव्यम् । अमोघदर्शनो मे भविष्यसि । (इति प्रणमति) । आश्चर्यं दृष्टोऽपि पुनः प्रेक्षितव्यः । तत् यावत् न कोऽपि मां प्रेक्षते तावदेव गमिष्यामि । (इति निष्कान्ता) ।

Three more objections may be noticed. (i) इष्टं यद्द्रष्टव्यम् has no place in a prayer. It is plainly incongruous between शुभदर्शनो मे भविष्यसि and अमोघदर्शनो मे भविष्यसि. (ii) The last two should not be separated. (iii) इष्टं &c. and अस्माकं तातस्य &c. must go together being parts of the same remark.

Bohtlingk and Garbe while generally following As. B. adopts from As. N. the remark आश्चर्यं दृष्टोऽपि पुनः प्रेक्षितव्यः । Usually gods do not appear to mortals in person. When they do, it is for a moment and then disappear. Here however मदन has not only come down bodily but is staying on. Translate the passage thus :—Though he is seen he is capable of being seen again and again. 'इष्टः' दर्शनपथमागतः 'अपि पुनः प्रेक्षितव्यः' भूयश्च द्रष्टुं शक्यः इति 'आश्चर्यम्' ।

41. काञ्च—अञ्ज वसन्तत्र एहि सम्पदं तुमं पि सोत्थि-
वाश्रयं पङ्क्ति [आर्यं वसन्तक, एहि साम्प्रतं त्वमपि स्वस्ति-
वाचनं प्रतीच्छ] । (विदूषक उपसर्पति) ।

Kanch.—Noble Vasantaka, come, you too now accept something to make you utter blessings. (*The jester approaches*).

বাস—(বিলেপনকুম্ভমাভরণদানপূর্বকম্) অজ্ঞ এদং সৌম্য-
বাচণং [অর্থ্য, এতৎ স্বস্তিবাচনম্] । (ইত্যর্পয়তি) ।

Vas.—(*After the offer of unguent, flower and jewellery*) Noble Sir, this is to make you utter blessings. (*Hands them over*).

বিদু—(সহর্ষং গৃহীত্বা) সৌম্য ভোদীএ [স্বস্তি ভবত্যৈ] ।

fest.—(*Accepting with delight*) Blessings unto thee.

(নেপথ্যে) বৈতালিকঃ—

অস্তাপাস্তমস্তমাসি নমসঃ পারং প্রযতি রবা-
বাস্থানী সময়ে সমং নৃপজনঃ স্মায়ন্তনু সম্মতন ।
সম্মত্বেষ সরোরুহয়তিমুখঃ পাदांস্তবাসেবিতু
প্রীত্যুত্কার্ণকতো দৃশামুদয়নস্বেন্দোরিবোদীচতে ॥২ ॥

(*In the tiring room*) *Bard.*—Now at the hour of dusk the sun having coursed to the edge of the sky with the light all cast on the setting hill, the body of princes repairing together to the audience hall to pay homage to thy feet that steal the the lustre of lotuses, are craning for a glimpse of them—of the feet of thee Udayana that givest excessive joy to eyes—as of the rays of the rising moon that destroy the lustre of lotuses.

Beng. কাঞ্চ—আর্ঘ্য বসন্তক, আসন, এইবারে আপনি ও স্বস্তিবাচন গ্রহণ করুন । (বিদুবক নিকটে গেল) । বাস—(চন্দন, ফুল ও আভরণ দান করিয়া) আর্ঘ্য, এই স্বস্তিবাচন । (হাতে তুলিয়া দেওয়া) । বিদু—(সহর্ষে গ্রহণ করিয়া) আপনার মঙ্গল হউক । (নেপথ্যে) বৈতালিক—সুখা আকাশের প্রান্তে গিন্নাছেন, তাঁহার সমস্ত আলোক অন্তর্গিরির মস্তকে পড়িয়াছে ; এই সন্ধ্যাকালে রাজারা সকলে একসঙ্গে সভাগৃহে আসিয়া সেবা করিবেন বলিয়া যেমন চঞ্জের কিরণের প্রতীক্ষা করিতেছেন

उल्लेख नञ् उक्तेर ऐतिह्येन आपनान्न पद्येन आभारं क्त्वा तत्रिन्वर्ण पादेषु डेयमनई
श्रीकृष्णकार आह्वेन ।

CHAROHA.

1. सम्प्रतम् &c.—अन्वय meaning अधुना now. For स्तुतिवाचन see para 27.

2. विलीपन &c.—The दान here is consecration for gift with suitable *mantras*. The actual handing over is indicated in इत्यर्पयति ।

3. स्तुति &c.—This is a hope (आशिष्) । Hence चतुर्थी by “नमःस्तुति—” barring षष्ठी ।

4. अस्तेति । अन्वयः—सम्प्रति सायन्तने समये नभसः पारं प्रथाने रवी
अस्तापास्तसमस्तभासि सति एष नृपजनः समम् आस्थानीं सम्प्रतन् इन्दोरिव दृशा
प्रोत्सृत्कर्षकृतः उदयनस्य तव सरोरुह्यतिमुषः पादान् आसिवितुम् उद्योचते ।
व्याख्या—‘सम्प्रति’ अधुना ‘सायन्तने समये’ मास्ये मूहर्त्ते ‘नभसः पारम्’ आकाशस्य
अन्तं ‘प्रथाने’ दिगन्तलम्बिनि ‘रवी अस्ते’ अस्ताचले ‘अपास्ता’ उत्प्लुष्टाः ‘समस्ता भासः’
निःशेषकिरणाः येन तथाभूते सति ‘एष नृपजनः’ नानादेशात् पूनार्थमागतोऽयं राज-
श्लोकः समाजमापृच्छ विश्वामार्थं याम इति ‘समं’ युगपत् ‘आस्थानीं’ राजसभां
‘सम्प्रतन्’ अभिधावन् प्रविशन् ‘इन्दोरिव दृशां प्रोत्सृत्कर्षे’ नयनानामानन्दातिशयं यः
‘करोति’ रूपमप्यदा [उभयत्र समानमेतत्] तस्य ‘उदयनस्य’ तन्नास्ती नरपतेः ।
यद्वा—उत् ऊध्वम् ‘अयनं’ गमनं यस्य तस्य उदेष्यमाणस्य राजमण्डलमधिष्ठास्यमानस्य
[पक्षे उदयाचलमधिष्ठास्यमानस्य] ‘तव सरोरुहाणां’ पद्मानां ‘द्युतिम्’ चारुतां
‘सुष्णानि’ हरन्ति स्वयं दधति [पक्षे ‘सुष्णानि’ व्याजयन्ति निमीलनेन] ये तान् ‘पादान्’
चरणान् [गौरवे बहुवचनम् । पक्षे किरणान्] ‘आसिवितुम्’ उपासितुम् ‘उद्योचते’
उदयीवतया पश्यति । अपास्ते रविकरे चन्द्रकरसुद्योचते । सायंसम्भ्या प्राप्ता तदुत्तिष्ठ
सम्भ्यायाः कालाव्ययो माभूत् इत्यर्थः । शाङ्खलविक्रीडितं इत्यम् ।

5. अस्त &c.—For समाप्त see व्याख्या । समाप्त would imply that
no light was left to light up the horizon. That is not true. It
was a full-moon day being the day, of the Spring festival, hence both sun and moon would be on the horizon at the
same time. As the moon was not visible yet, the sun was still
distinctly visible.

6. आस्थानीम्—आतिष्ठन्वस्थाम् इति आ + स्था + ल्युट् अधिकरण स्त्रियाम् आस्थानी audience hall. “समज्या परिषद्गोष्ठौ समासमिति संसदः । आस्थानी” इत्यमरः ।

7. सायन्तने—सायं भवः इति सायम् + च्यु = सायम् + तुट् च्यु (= तन) &c.

8. सरोरुह &c.—सरःसु रोहति इति सरस् + रुह + क कर्त्तरि सरोरुहानि lotuses. तेषां द्युतिः । सरोरुहद्व्युति + सुष + क्तिप् कर्त्तरि । Applies to both इन्दुपाद and लत्पाद । इन्दुपाद is सरोरुहद्व्युतिसुट् because lotuses close up when the moon rises. लत्पाद is such because it is coppery like a lotus, so it must have misappropriated the tint of the lotus !

9. पादान्—Note the double sense. पाद is किरण also चरणः । “पादा रश्माङ्घ्रिर्न्याशा” इत्यमरः । In the case of लत्पाद the plural implies respect (गौरवे बहुवचनम्) ।

10. प्रीत्यन् &c.—प्रीत्युत्कर्ष + क्त + क्तिप् । तस्य ।

11. उदयनस्य—Note the double sense. उत् उर्ध्वमयनस्य । One with an upward course. The rising moon has an upward course. Also the king rising in prosperity has an upward course (figurative).

42. साग—(सहर्षं परिवृत्य राजानं दृष्ट्वा ससृहम्) कथं अत्रं सो रात्रा उदत्रणो जस्य अहं तादेण दिस्सा [कथम् ! अयं स राजा उदयनः यस्य अहं तातेन दत्ता !] । (दीर्घं निश्चस्य) ता परप्येसणदूसिदंवि मे सरीरं एदस्स दंसणेन दाणिं बहुमदं संवुत्तं [तत् परप्रेषणदूषितमपि मे शरीरम् एतस्य दर्शणेन इदानीं बहुमतं संवृत्तम्] ।

Sag.—(Turning round with joy and seeing the king—Longingly) How so ! This is king Udayana unto whom I have been betrothed by father ! (Sighing deep) So my person though defiled in another's service has become estimable now by a sight of this person.

রাজা—কথম্ ! উত্স্বাপহৃতচেতোমিঃ সন্ধ্যাতিক্রমোঽপ্য-
স্মাभिর্নোপলচ্চিতঃ । দেবি পশ্য—

उदयगिरितटान्तरितमियं प्राची सूचयति दिङ्निघानाथम् ।

परिपाण्डुना मुखेन प्रियमिव हृदयस्थितं रमणी ॥२५॥

तदेहि उत्तिष्ठारः आवासाभ्यन्तरमेव प्रविशारः । (सर्वे
उत्थाय परिक्रामन्ति) ।

King—How so ! With our mind led away by festivities even the lapse of evening prayers has not been noticed by us ! Queen, behold—By her very pale face, the Eastern sky yonder betrays the lord of the night as screened by the slope of the rising-hill as a woman does her darling cherished at heart.

Come then we get up and enter within the palace. (*All get up and walk round*).

Beng. সাগ—(সহর্ষে কিরিয়া রাজাকে দেখিয়া সম্পূহভাবে) সে কি ! ইনি যে রাজা উৎসবের বার কাছে পিতা আমাকে বান্দান করিয়াছেন ! (দীর্ঘ নিশ্বাস কেলিয়া) যদিও আমার এ দেহ পরের দেবায় দূষিত হইয়াছে তথাপি ইঁহাকে দেখাতে আজ এ দেহের প্লাঘা করিতে হয়। রাজা—সে কি ! উৎসবে আমাদের মন এতই মাতিয়াছে যে সন্ধ্যার কাল বহিরা বাইতেছে তাহাও টের পাই নাই ! দেবি, দেখ—রমণীর মুখ পাণ্ডুবর্ণ দেখিলে যেমন মনে হয় যে ইনি ক্ষুদ্রে কোনও অভীষ্ট পুরুষকে ভাবিতেছেন, তেমনই পূর্বদিকের পাণ্ডুবর্ণ মুখে মনে হইতেছে উদয়গিরির তটের আড়ালে ইনি চক্রকে লুকাইয়া রাখিয়াছেন। তবে এস উঠ, বাড়ীর ভিতরেই যাই। [সকলের উঠিয়া পরিক্রমণ]।

CHARCHA

1. कथमन् &c.—Her delusion is now removed. Her living महल now turns out to be her own betrothed, Hence her surprise (कथम्)। Hence too सङ्घर्षम् and सङ्घर्षम्। She is enlightened on another point also. She knew she was in the

harem of *some* king, but now she knows who that king is, also that the queen is a close relation. The queen however as yet knows nothing of her.

2. परप्रेषण &c.—प्रेषण is प्रेरण command. परस्य प्रेषणम् । तेन दूषितम् । She being a princess by birth—Vasavadatta's equal—she feels mortified by the service and deems her body as defiled. As. N reads कर्षितम् for दूषितम् । If seems दूषितम् better suits her sense of humiliation.

3. सन्ध्यातिक्रमः—चतकम is *advance* or *neglect*. सन्ध्या may stand for evening or for evening prayers. In the first case the meaning is *the advance of dusk* ; in the second *neglect of evening-prayers*.

4. उदयेति । अन्वयः—इयं प्राची दिक् परिपाण्डुना मुखेन हृदयस्थितं प्रियं रमणीव उदयगिरितटान्तरितं निशानाथं सूचयति । व्याख्या—'इयं प्राची दिक्' एषा पूर्वा आशा 'परिपाण्डुना मुखेन' उद्गच्छद्भिः किरणैः ईषच्छुभेण प्रारम्भभागेण [अन्तत्र भक्तुं गतया चिन्तया पाण्डु वयोन वदनेन] 'हृदयस्थितं' सततमनुज्यातं 'प्रियं' भर्तारं 'रमणीव' मारीव 'उदयगिरिस्तटेन' उदयाचलसानुना 'अन्तरितं' सञ्जातान्तरम् तिरोधापितमित्यर्थः 'निशानाथं' चन्द्र 'सूचयति' लक्षयति । आर्यां जातिः ।

5. *Remark*—The moon is not yet up. There is plenty of daylight still left. In fact the incidents of Act II took place the same day before it was dark.

43. साग—कथं पत्न्यिदा देवो । भोदु ता अहंबि तुरिअं गमिस्सं [कथम् ! प्रस्थिता देवी । भवतु, तत् अहमपि त्वरितं गमिष्यामि] । (राजानं सस्पृहं दृष्ट्वा निश्चस्य च) इही इही मन्दभाइणीए मए पेक्खिदुं वि चिरं न पारिदो अपं जणो [हा धिक् ! हा धिक् ! मन्दभागिन्या मया प्रेक्षितुमपि चिरं न पारितः अयं जनः] । (इति राजानं पश्यन्ती निष्क्रान्ता) ।

Sag.—How so ! The queen is going ! Well then I too will go back quick. (*Looking wistfully at the king and sighing*) O fie ! O fie ! This person could not be seen even for long by my luckless self. (*Exit gazing at the king*).

রাজা—(পরিক্রামন্)

দেবি ত্বন্মুখপঙ্কজেন শশিনঃ শোভাতিরস্কারিণা
 পশ্চাচ্ছানি ত্রিনির্জিতানি সহস্রা গচ্ছন্তি বিচ্ছায়তাম্ ।
 শ্বত্বা তে পরিবারবারবনিতাগোতানি মৃদ্ধাঙ্গনা
 লীয়ন্তে মুকুলান্তরেণু শনকৈঃ সচ্ছাতলজ্জা ইব ॥২৬॥
 (ইতি নিষ্ক্রান্তাঃ সর্ব্ব) ।

ইতি মদনমহোৎসবো নাম প্রথমোঃ সপ্তমঃ ।

King—(*Strolling*) Behold my queen, lotuses, overcome by your lotus-like face that over shadows the beauty of the moon, suddenly develop lustrelessness ; having heard the songs of courtesans in your train, the female bees are slowly hiding within the closing buds as if ashamed. (*Exeunt all*).

Here ends the First Act named Cupid's Great Festival.

Beng. সাগ—একি ! বেবী বে চলিলেন । তা হোক, আমিও তাডাতাড়ি কিরিতেছি । (স্পৃহার সহিত রাজার দিকে চাহিয়া ও নিশ্বাস ফেলিয়া) হা বিক্ ! হা বিক্ ! পোড়া কপাল আমার, আমি একে ভাল করিয়া দেখিতেও পারিলাম না । (রাজাকে দেখিতে দেখিতে নিঃসঙ্গ) রাজা—(পরিস্রমণ করিতে করিতে) দেবি তোমার মুখপদ্মে চঞ্জের শোভা জয় করিয়াছে, তাহার কাছে এই পুরুষের পদ্মগুলি হারিরা গিয়া সহস্রা মলিন হইয়া উঠিতেছে । অমরীরা তোমার সঙ্গের এই বারবনিতাদের গান শুনিয়া পেন লজ্জিত হইয়াছে ও বে পদ্মগুলি বুজিয়া গিয়া কলিকার আকার ধরিয়াছে তাহাদের মধ্যে বাঃরা গাঃতে আস্তে মুখ লুকাইতেছে । (সকলের নিঃসঙ্গ) ।

মদনমহোৎসব নামক প্রথম অঙ্ক সমাপ্ত ।

CHARCHA

1. निश्चस्य च—She mourns her fate with a *sigh*.

2. मन्दभागिन्या &c.—भाग portion, lot. मन्दः भागः । सः अस्ति अस्याः इति मन्दभाग + इति स्त्रियाम् &c. Luck is against her, or she would have shared his favours with the queen, betrothed as she was to him. But now she trembles to tarry even to have a good look at him.

3. राजानं पश्यन्ती—As. N omits thus. But after what she has said, it is natural that she should retire with *face* not back towards the king.

4. देवीति । अन्वयः—हे देवि पश्य, अस्मानि शशिनः शोभातिरस्कारिणा तन्मुखपद्मेन विनिर्जितानि (सन्ति) सद्दसा विच्छायतां गच्छन्ति ; भृङ्गाङ्गनाः ते परिवारवारवनितागीतानि श्रुत्वा सञ्जातलज्जा इव शनकैः मुकुलान्तरेषु लीयन्ते । आख्या—हे 'देवि पश्य' द्रष्टव्यं किलैतत् । किमिव्याह—'अस्मानि' सरःसु स्थितानि पतानि कमलानि 'शशिनः शोभां तिरस्करोति' अभिभवति यत् तेन अतएव शशिना जितेभ्यः सरोवरजातेभ्यः पद्मेभ्यो विलसन्त्येन 'तव मुखरूपेण पद्मेन' पद्मेन विनिर्जितानि अभिभूतानि सन्ति 'सद्दसा' हठात् 'विच्छायतां' कान्तिहीनतां 'गच्छन्ति' भजन्ते पराजयलज्जया इति शेषः । तेष्वेव पद्मेषु स्थिता या 'भृङ्गाङ्गनाः' भ्रमर्यः तास्य 'ते' तव ये 'परिवाराः' घाभिस्त्व' परिवहता इत्यर्थः तासां 'वारवनितानां' वेश्यानाम् अनङ्गपूजामङ्गलगानार्थमाहृतानामिति शेषः 'गीतानि श्रुत्वा सञ्जाता लज्जा' यामा तथाविधा 'इव' भूत्वा 'शनकैः' शनैः [अकच् प्राक् टैः] 'मुकुलानां' कमलकारकाणाम् 'अन्तरेषु' गभेषु मुकुलतापन्नकमलोदरेषु इत्यर्थः 'लीयन्ते' लीना भवन्ति । लज्जतानां हि मुखसङ्कोपनं युक्तमेव इति भावः । आहूँ लविक्रीडिसं वृत्तम् ।

5. शशिनः शोभा &c.—तिरस् is an अव्यय meaning अन्तर्धान । तिरस्कर्तुं शीलमस्य इति तिरस् + क्त + णिनि कर्त्तरि ताञ्छील्ये तिरस्कारि or तिरःकारि the स being optional by "तिरसोऽन्यतरस्याम्" । शोभाया तिरस्कारि । तेन । The moon conquers lotuses, because these fade in presence of the moon. Your face surpasses the moon. Hence no wonder that lotuses will be overpowered by your face in the twinkling of an eye (सद्दसा) ।

6. विच्छायताम्—ह्याया is कान्ति । विगता ह्याया एषाम् विच्छायानि ।

नेवां भावं गच्छन्ति । They lose their lustre. This they naturally do at dusk, and the king takes advantage of the fact to flatter the queen.

7. परिवार &c.—These are in her train not habitually, but only because it was a festive occasion.

8. भृङ्गाङ्गनाः—भृङ्गाङ्गना is not a संज्ञाशब्द hence no वृ like that in प्राङ्गण (Sl. 12). Females have a sweeter voice than males, hence भृङ्गाङ्गनाः instead of भृङ्गाः ; even they were put to shame.

9. सुकुलान्तरिषु—The full-blown lotuses close up at night and attain सुकुलता । Black-bees remain shut up in them till sunrise. Compare “लां कारयामि कमलोदरवन्धनस्थम्”—Sak. VI.

10. प्रथमोऽङ्कः—अङ्क Act. An अङ्क extends up to where all actors leave the stage. “अन्तनिष्कान्तिनिष्क्रान्तपदोऽङ्क इति कौशितः” ।



द्वितीयोऽङ्कः

1. (ततः प्रविशति सारिकापञ्जरव्यग्रहस्ता सुसङ्गता) :
 सुसङ्गता—हृष्टो हृष्टो । अहं दाणिं मम हृष्टे इमं सारिचं
 णिक्खिबिअ कहिं गदा मे पिअसही साअरिआ [हा धिक्
 हा धिक् ! अथ इदानीं मम हस्ते इमां सारिकां निच्छिप्य
 कुत्र गता मे प्रियसखी सागरिका] । (अग्रतोऽवलोक्य)
 एसा क्वु णिउणिआ इध ज्जेव्व आअच्छदि ! ता जाव एदं
 पुच्छिस्सं [एषा खलु निपुणिका इत एव आगच्छति । तत्
 यावदेनां प्रच्छामि] ।

(Now enter *Susangata* with her hands busy with a *Sarika's* cage).

Susangata --(O fie ! O fie ! whither is my dear friend *Sagarika* gone after having entrusted this *Sarika* into my hand ? (*Looking forward*) Here is *Nipunika* coming the very way ; so I will ask her.

(ततः प्रविशति निपुणिका) । निपुणिका—उअलद्धो
 क्वु मए भट्टिणो वुत्तन्तो । ता जाव गदुअ भट्टिणीए णिवे-
 देमि [उपलब्धः खलु मया भर्तु-वृत्तान्तः । तत् यावदत्वा
 भर्तुं निवेदयामि] । (इति परिक्रामति) ।

(*Now enter Nipunika*).

Nipunika—I have got news of Sire, so I will go and report to the queen. (*Goes round the stage*).

सुसं—(उपसृत्य) सहि णिपुणिक कहिं दाणिं तुमं
त्रिमहओक्वित्तहिअत्ता विअ इह द्विदं मं अत्रहौरिअ कुदो
अदिकाममि [सहि निपुणिके, कुत्र इदानों त्वं विस्सयोत्तिस-
हृदया इव इह स्थितां माम् अत्रधौर्यं कुतः अतिक्राममि] ।

Sus.—(*Approaching*) Friend Nipunika, ignoring me standing here, whither and why are you passing on like one with mind upset by wonder ?

Benj. (तार पव सालिक (मयना) पाथीव पाठा हाते सुसप्रतार अवेण) ।
सुस—हा धिक् । हा धिक् । এই সালিক (ময়না) পাথীটা আমার হাতে দিয়া প্রিয়স ম
সাণবিকা কোথায় গেল / (সম্মুখে দেখিবা) এ দেখি নিপুণিকা এই দিকে আসিতেছে ।
একে জিজ্ঞাসা কবি । (তার পব নিপুণিকাব অবেণ) । নিপু—মহাবাজের সংবাদ
জানিয়াছি, এখন যাইবা মহারাজীকে বলি । (পরিক্রমণ) । সুস—(নিকটে গিয়া)
সখি নিপুণিকে, তোমার জনব যেন বিষয়ে পূর্ণ, কোথায় চলিয়াছ, কেনই বা যাঠতেছ,
আমাকে কেন দেখিয়া ও দেখিতেছ না ?

CHARCHA

1. सारिका &c.—सारिका is a *myna*. Wilson calls it a *starling*. It is of the same class with the सालिक of Bengal. अय point, hence keenness. विगतलघमस्य व्ययः whose keenness is gone, *i. e.*, busy. सारिकायाः पद्मरः । तेन व्ययः हस्तः अस्याः । Comp. सारिका पुलनया सुसङ्गताया हस्ते निचिना &c. Act I, para 34.

2. निपुणिका—A maid of the Queen.

3. विस्मय &c.—विस्मयेन उच्चिन्तम् । तादृगं हृदयं यस्या । अव + (धीर + शिच्—नामधातु) + ल्यप् अवधीर्यं । The शिच् is by “प्रातिपदिकाद्वात्वर्थं बहुलनिष्ठवत्” । Some take अवधीर itself as a root of the वृगदि

class. “अवधौरत्कवशावाम्”—*Kavirahasyam*. This gives अवधौर-
शिला । Construe कुतः कुत्र अतिक्रानसि—Whither do you go and why ?

२. निपु—कथं पिअमहो सुसङ्गदा । हला सुसङ्गदे ! सुष्ठु
तुए जाणिदं । एदं क्वु मम विद्वन्नस्स काअणं । अज्ज किल
भट्टा सिरिपव्वदादो आअदस्स निरिखण्डदामणामहेअस्स
धम्मिअस्स मआसादो अआलकुसुमसञ्जणणदोहअं सिकिवअ
अत्तणो पडिग्गहिदं णोमालिअं कुसुमममिडिसोहिअं करिस्स-
दित्ति तहिं एदं वुत्तन्तं जाणिदं देवोए पेसिदद्धि । तुमं उण
कहिं पत्थिदा । [कथं प्रियसखी सुसङ्गता ! हला सुसङ्गते,
सुष्ठु त्वया ज्ञातम् । एतत् खलु मम विस्मयस्य कारणम्—
अद्य किन् भर्ता श्रीपर्वतात् आगतस्य श्रीखण्डदासनामधेयस्य
धार्मिकस्य सकाशात् अकालकुसुमसञ्जननदोहदं शिञ्चित्वा
आत्मनः प्रतिगृह्यतां नवमालिकां कुसुममण्डियोभितां
करिष्यति, इति तत्र एनं वृत्तान्तं ज्ञातं देव्या प्रेषितास्मि ।
त्वं पुनः कुत्र प्रस्थिता] ।

Nip -- How so ! Dear Friend Susamgata ! Hallo ! Susa-
mgata, well have you guessed. The reason for my wonder is
this—From a pious man named SriKhandadasa, that came
from Sri-Parvata, Sire, having learnt the recipe to bring forth
unseasonal flowers, will make the Navamalika, allotted to him,
shine with a profusion of flowers to-day. There I was
sent by the queen to enquire about this matter. But whither
are you going ?

सुस—पिअसहो साअरिआं अखेसिदुं [प्रियसखीं सागरि-
कामन्वेष्टुम्] ।

Sus.—To look for my dear friend Sagarika.

নিপু—হলা দিষ্টা মম সাগরিকা গচ্ছিদসমুগ্গম্ভিত্ত-
ফলম্বদ্বিগ্না সমুভ্বিগ্না বিম্ব কামলীঘরং পবিসন্তী। তা
গচ্ছ পিঅসহি অহং বি দেবীসম্মানং গমিস্সং [হলা দৃষ্টা
ময়া সাগরিকা গৃহীতসমুদ্রকচিত্রফলকবর্তিকা সমুদ্বিগ্না
ইব কদলীগৃহং পবিশন্তী। তত্ গচ্ছ প্রিয়সম্বি। অহ-
মপি দেবীসকামং গমিষ্যামি]। (ইতি নিষ্ক্রান্তে)।

ইতি প্রবেশকঃ।

Nip.—Hola! Sagarika was seen by me entering the
Banana-grove, as if agitated, carrying a colour basket, a picture-
board and a brush. Go then, dear friend, I too will go to the
queen. (*Exeunt both*).

Here ends the Introduction.

Boop. একি! প্রিয়সখী হুমদ্রতা বে। ওলো হুমদ্রতা, তুই ঠিক ধরিবাছিস্।
আমাব বিন্ময়ের কাবণ এই—“শ্রীপর্কত হইতে শ্রীগণ্ডনাস নামে এক সাপু আসিয়াছেন।
মহাবাদ্র তাঁহাব নিকটে অকালে বৃক্ষাদিতে ফুল ফল ধরাইবাব ঔষধ শিক্ষা করিযাছেন।
আজ তাই দিয়া তাঁহাব নিদ্রের নবমালিকা লতাটিকে ফুলের ভারে সাপ্লাইবেন।
এই সংবাদ জানিবাব ইন্দ্ৰ দেবী আমাকে সেখানে পাঠাইয়াছিলেন। তুই কোথাব
চলিবাছিস্? হুম—প্রিয়সখী সাগরিকাকে খুঁজিতে চলিযাছি। নিপু—ওলো,
সাগরিকাকে দেখিলাম কদলীগৃহে প্রবেশ করিল, চেহাৰা উদ্বিগ্নের মত, হাতে তুলী,
বস্ত্রের প্যাঁটাৰা ও চিত্রফলক। তবে নাও, প্রিয়সখি, আনিও দেবীর কাছে নাউ।
(উভরে নিষ্ক্রান্ত)।

[প্রবেশক শেষ।

CHARCHA

১. অকাল &c.—অ কাল; অকাল; out of season, or অব্যয়মান;
কাল; অস্ব অকাল; untimely. দীহ is আকর্ষ। দীহঁ দদাতীতি দীহ + দা + ক্

कर्त्तरि दोहदम् that which draws out, brings forth &c. अकालानि कसुमानि, तेषा सञ्जननम् । तस्य दोहदम् । Some application which promotes an untimely show of flowers. Comp. “महोरुहा दोहद-दानशक्तेराकालिकं कीरकमुद्गरिणि” । दोहद is usually applied with reference to an enceinte nearing her time. Comp. “प्रजावती दोहदशंसिनी ते” । Also “तद्गुण्यलतादीनामकालि कुशले, कृतम् । पुष्याद्युपादकं द्रव्यं दोहदं स्यात् तन्क्रिया ॥” इति शब्दार्णव quoted by Malli.

2. तत्र प्रेषिता &c.—तत्र there, *i e.*, नवमालिकामसौधे । She means that she *has been* sent there and is now on her way back to the queen.

3. गृहीत &c.—समुद्रक is a casket. चित्रव्य फलकम् a picture-board. वर्तिका brush. समुद्रकश्च चित्रफलकश्च वर्तिका, च समुद्रकश्चित्रफलकवर्तिका । गृहीताः समुद्रकश्चित्रफलकवर्तिकाः यथा । Here “जातिरप्राणिनाम्” does not apply because the reference is to a *particular* समुद्रक &c. hence there is no जातित्व । Again though वर्तिका has the fewest vowels it appears last in the compound because the rule “अन्त्याचतरम्” is modified by the dictum “अनकप्राप्तविक्र नियमः अनियमः शेषे” ।

4. प्रवेशकः—प्रवेशयति इति प्र+विश+णिच्+ण्वल् कर्त्तरि प्रवेशकः an introduction, a prelude. It is similar to विश्वम्भक (Act I). The difference is that in it ordinary characters (नीचपात्र) only are employed. “प्रवेशकोऽनुदासीत्या नीचपात्रप्रयोजितः । अद्भुतयान्तर्विज्ञेयः शेष विश्वम्भके यथा ॥”

3. (ततः प्रविशति गृहीतचित्रफलकवर्तिका मदनावस्थां नाटयन्तो सागरिका) । साग—(सकरुणम् निःस्वस्य) हिंसा, पसीद, पसीद । किं इमिणा आश्रासमेत्तफलेण दुःखहजणपत्यणाणबन्धेण । अस्संच । जेण एव्व दिट्ठेण दे ईदिसी सन्ताओ णु वड्ढि पुणोबि तं जेव्व पेक्खिदुं अहिलस-

सिति अहो दे मूढदा । अइ णिसंस हिसअ जन्मदो पइदि
 सह संवड्ढिअं इमं जणं परिहरिअ क्वणमेत्तदंसणपरिचिदं
 जणं अणुगच्छन्तो ण लज्जेसि । अहवा को तुह दोसो
 अणुसरपड्ढणभीदेण तुए एव्वं अज्ज व्वमिदं । भोदु अणुं
 दाव उबालहिस्सं [हृदय, प्रमोद प्रसीद । किमनेन
 आयासमात्रफलेन दुर्लभजनप्रार्थनानुबन्धेन ? अन्यच्च । येनैव
 दृष्टेन ते ईदृशः सन्तापो वर्धते पुनरपि तमेव प्रेक्षितुमभि-
 लषसि इत्यहो ते मूढता । अयिःशंस हृदय जन्मतः प्रभृति
 सह संवर्द्धितमिमं जनं परिहृत्य क्षणमात्रदर्शनपरिचितं
 जनमनुगच्छत् न लज्जेसे ? अथवा कस्तव दोषः ? अनङ्गशर-
 पतनभीतेन त्वया एवमद्य व्यवसितम् । भवतु अनङ्गं तावदु-
 पालक्षेय] । (साश्रमञ्जलिं बद्ध्वा) भअवं कुसुमाउह णिज्जिदं-
 सअलसुरासुरो भबिअ इत्थिआजणं पहरन्तो कथं ण लज्जेमि
 [भगवन् कुसुमायुध, निर्जितमकलसुरासुरो भूत्वा स्त्रीजनं
 प्रहरन् कथं न लज्जेसे] ? (विचिन्थ) अहवा अणुणोमि ।
 सब्बधा मम मन्दभाणोए इमिणा दुस्सिमित्तेण अवस्सं मरणं
 उबड्ढिदं [अथवा अनङ्गोऽसि । सर्वथा मम मन्दभागिन्या
 अनेन दुर्निमित्तेन अवश्यं मरणमुपस्थितम्] । (फलक-
 मवलीकथ) ता जाव इह ण कोबि आअच्छदि दाव आलेक्ख-
 समप्पिदं तं अहिमदं जणं पेक्खिअ जहा समोद्धिदं तथा
 करिस्सं [तत् यावदिह न कोऽपि आगच्छति तावत् आलेख्य-
 क्षमर्पितं तमभिमतं जनं प्रेक्ष्य यथा समोहितं तथा करि-

आमि] । (सावष्टम्भमेकमना भूत्वा नाट्येन फलकं गृह्णत्वा निःश्वस्य) जइवि अदिसइसेण वेवदि अअं अदिमेत्तं मे अग्रहत्थो तह्ववि तस्स जणस्स असो दंसणोवाओ णत्थित्ति जहा तहा आलिहिअ एणं पेक्खस्सं [यद्यपि अतिसाध्वसेन वेपते अयमतिमात्रं मे अग्रहस्तः तथापि तस्य जनस्य अन्यो दर्शनोपायो नास्ति इति यथा तथा आलिख्य एनं प्रेक्षिष्ये] ।
(इति नाट्येन लिखति) ।

(*Now enter Sagarika acting love-sickness carrying brass and picture-board*).

Sag.—(*Sighing—Dolefully*) Stop, O Heart, stop. Away with cherishing the hope for a personage difficult to reach, the hope resulting in trouble alone. Besides, you wish to see again that very person at whose sight your distress waxes so much ! O your stupidity ! O cruel Heart, you are not ashamed to follow an acquaintance by sight for a moment only, forsaking this person that has grown up with you from birth. Or what is your fault ? You have acted thus to-day frightened at the fall of Ananga's (Cupid's) arrows. Well, I will rate Ananga (*Joining palms—In tears*) Glorious Kusumayudha (Cupid) after having conquered all gods and demons, how is it, you are not ashamed to strike at a woman ? (*Reflecting*) Or, you are bodiless. Death itself has surely approached my ill-starred self on this evil account. (*Looking at the picture-board*) Well, I shall do as contemplated after having seen that desired person painted on canvas by the time (lit. so long as) no one comes here. (*Concentrating her mind with an effort and acting the taking up of the board—Sighing*) Though from great nervousness, this finger of mine trembles much, still, as there

is no other means of seeing that person, I will see him having drawn just as it comes to me. (*Acts sketching*).

Beng. (তাম্র পব মদনাবস্থা অভিনয় করিতে করিতে চিত্রফলক ও বস্ত্রিকা লইয়া সাগরিকার প্রবেশ)। সাগ—(নিঃশ্বাস ফেলিয়া ও করুণভাবে) থাম, হৃদয় থাম। যে লোককে পাওয়া কঠিন তার আশা পুষ্টিয়া কি হইবে? কষ্টমাত্র ফল আর কিছু নহে। আবার দেখ বাকে দেখিবামাত্র তোমার এত সস্থাপ বাড়িয়াছে তাহাকেই আবার দেখিতে চাহিতেছ। তোমার কি মুখতা। ওহে কঠিন হৃদয়, এ লোককে ক্ষণমাত্র দেখিবাছ, পরিশ্য এই পধ্যস্তই। আব আমার সহিত জন্ম হইতে একসঙ্গে বাড়িয়াছ। তথাপি আমাকে ছাড়িয়া এই লোকের অনুসরণ করিতেছ! তোমার লজ্জা হয় না? অথবা, তোমার দোষ কি? কন্দর্পে বাণ গায়ে পড়িবার ভয়ে আজ তুমি এইরূপ করিলে। ভাল, কন্দর্পকেই অনুযোগ দিই। (হাত জোড় করিয়া সম্মলনেত্রে) ভগবন্ কুশ্রমাযুধ, আপনি সকল দেব দানবকে জয় করিয়া এখন এই অবলাকে প্রহার কবিত্তে লজ্জা বোধ করেন না? (চিণ্টা করিয়া) ওহো! আপনাব শরীর নাই! দেখিতেছি আমাবই অদৃষ্ট মন্দ, এই নিম্নিত কারণে আমার নিশ্চয় মৃত্যু উপস্থিত হইয়াছে। (চিত্রফলকের দিকে চাহিয়া) তবে যতক্ষণ এখানে আর কেহ না আসতেছে ততক্ষণ সেই প্রার্থিত পুরুষকে চিত্রে আঁকিয়া একবার দেখি, তার পর বাহা ভাবিয়াছি তাহা করিব। (ছোর কবিয়া একমন হইয়া ফলক তুলিয়া লইয়া নিঃশ্বাস ফেলিয়া) ভবে আমার হাত কাঁপিতেছে বটে, তথাপি তাকে দেখিবার যখন অস্ত্র উপায় নাই তখন যেমন তেমন করিয়া আঁকিয়া দেখিব। (চিত্রেব অভিনয়)।

CHARCHA

1. *प्रसीद*—*Lat.* be pleased. Hence 'desist.' Compare the vernacular "माफ़ करी" as said to a beggar when refusing alms.

2. *आयास* &c.—*आयास* एव *आयासनाश्रम*, *मयूरब्यंसकादि*, *तत्फलमन्य* &c. Usually *मयूरब्यंसकादि* and *तिडदवादि* compounds are not further compounded. *Bhoja* holds that the prohibition applies

only when they are उत्तरपद in a compound and not if they lead. Comp. “कमलवसतिमात्रनिर्वृतः”—*Sak.* V, which see.

3. दुर्लभं &c.—दुर्लभस्य जनस्य प्रार्थनाया आशया; अनुबन्धः; or दुर्लभं जने या प्रार्थना प्रणयः; तस्य अनुबन्धः; &c.

4. वृशंस—Vocative singular. ‘The वृशंसता lies in forsaking an old friend for a new acquaintance.

5. सहसंबर्हिषम्—A compound of the मृप्सुपा class. Comp. “सहस्रसतिसुपेत्य येः प्रियायाः”—*Sak.* II.

6. अणमात्रं &c.—मयूर्यंसकादि compounds may *lead* in a compound. See note 2 above.

7. सात्वम् &c.—As. N omits अङ्गलिं वद्धा which appears in As. B.

8. अथवा अनङ्गीऽसि—This appears in As. N, but is omitted in As. B. and Boht and G. It however seems necessary for the reasoning in the speech. Sagarika blames her हृदय because it has forsaken her and gone after उदयन। She then sees that the हृदय is blameless because it is अनङ्ग that forces the हृदय into this step. The fault then lies with अनङ्ग। No sooner she commences upbraiding अनङ्ग than she recollects that the god has no body. Having no body himself he refuses to recognise the difference between a male and a female body. अनङ्ग is not then answerable for his perversity which is the result of the accident that deprived him of his body. Who then is responsible for the certain death that awaits her through the loss of her heart. It is not the heart itself, nor अनङ्ग that scares the heart away, but her ill-luck (मम मन्दभागिन्याः &c. below). The blame will not attach to her luck if अथवा अनङ्गीऽसि is omitted.

9. दुर्निमित्तं—दुष्टं निमित्तं दुर्निमित्तम् regrettable cause. The दुर्निमित्तं is the loss of heart, *i.e.*, love for उदयन। The न् is dental even if derived as दुर् + नि + मिद् + क्त because दुर् is not treated as an उपसर्ग for अत्वविधि (“दुरः पत्वत्वथोरुपसर्गत्वप्रतिषेधः”) also because मिद् is not one of the roots that change नि into णि।

10. अवश्यम् &c.—She has no doubt that she has to die. 'This conviction produces in her a desire to die—She resolves to kill herself. See यथा समोद्धितम् &c.

11. यथा समोद्धितम् &c.—She means that she will kill herself, but before dying she will have a good look at the portrait of her beloved.

12. अग्रहस्तः—अग्रहस्तो हस्तश्च the tip of the hand, *i.e.*, the fingers, or from wrist to fingers. Comp. पादाग्र, Act I, sl. 1.

13. यथा तथा—Elliptical for यथा शक्नोमि तथा ।

4. (ततः प्रविशति सुसङ्गता) । सुस—एदं क्व कञ्चली-
घरं ता जाव पविशामि [एतत् खलु कदलीगृहम् । तत्
यावत् प्रविशामि] । (प्रविश्य अवलोक्य च सविस्मयम्)
एसा मे पित्रसहो साश्रिन्ना । किं उण एसा गुरुआणु-
राओक्खित्तहिअन्ना बिअ किंबि आलिहन्ती ण मं पेक्खदि ।
ता जाव से दिट्ठिपहं परिहरिअ णिरुवइस्सं । [एसा मे
प्रियसखो सागरिका । किं पुनरेषा गुरुकानुरागोत्तिसहदया
इव किमपि आलिखन्ती न मां प्रेक्षते । तत् यावदस्या
दृष्टिपथं परिहृत्य निरूपयिष्यामि] । (स्त्रैरं पृष्ठतोऽस्याः
स्थित्वा दृष्ट्वा सहर्षम्) कहं भट्टा आलिहदिो । साहु
साश्रिए साहु । अहवा ण कमलाअरं वज्जिअ राअहंसो
अस्सिं अहिरमदि [कथम् ! भर्ता आलिहितः ! साधु
सागरिके साधु ! अथवा न कमलाकरं वर्जयित्वा राजहंसो
अन्यस्त्रिभिरमते] ।

(Now enter Susamgata). Sus.—This is the Banana-
bower, let me enter. (Entering and observing—In amazement)

Here is my dear friend Sagarika ; but why is she, like one with heart upset by deep attachment, drawing something, does she not notice me ? Well then I will watch avoiding the line of her sight. (*Stealthily standing at her back and seeing—With joy*) How so ! Sire is painted ! Bravo ! Sagarika, Bravo ! Or, the female swan does not revel except in a tank with lotuses in it.

साग—(सवाष्पम्) आलिङ्गितो मय एषो । किं उण
अणवरदण्डदङ्गन्तवाप्फसल्लिण मे दिट्ठो पेक्खिदुं न पव्वदि
[आलिखितो मया एषः । किं पुनः अनवरतनिपतङ्गाष्प-
सल्लिण मे दृष्टिः प्रेक्षितुं न प्रभवति] । (सुखम् उत्तानीकृत्य
अश्रूणि संहरन्ती सुसङ्गतां दृष्ट्वा उत्तरीयेण फलकं प्रच्छादयन्ती
स्मितं कृत्वा) कहं पिअसही सुमङ्गदा । सहि सुसङ्गदे इदो
उबविम [कथम् ! प्रियमखी सुसङ्गता ! मखि सुसङ्गते इत
उपविश] ।

Sag.—(In tears) He is drawn by me, but why should my sight be not able to see through tears flowing ceaselessly ? (*Screening the board with her upper garment on seeing Susamgata while wiping off tears with face raised—Smiling*). How so ! My dear friend Susamgata ! Friend Susamgata, sit down here.

Benj. (तार पर सुसङ्गतार अवेष) हुस—एई तो कनलीषर । भित्तरे
गाई । (अवेष करिमा देगिमा विन्मये) एई वे प्रियसथी सागरिका । ए येन
गतीर अमुरागे सुदय आकूल हईले येमन हय हेमनई कि येन आंकितेहे, आमाके
देखितेहे ना ? तवे एर चक्कर सन्धुग हईते सरिवा गिवा देगिब । (आंष्टे आंष्टे
पन्हाते दीड़ाईमा सहर्णे) ए कि ! महाराजके आंकियाहे ! साधु ! सागविके साधु !
अथवा, पन्ने शोभित पुकरिणी छाड़ा अन्त्र कि बाजहंसोर मन याम ? साग—

(सर्वाण्ये) एके त्वा आकिनाम, किञ्च आमार चक्रेर जल केन अनवरत पडिमा एके देखिते दितेहे ना? (मुख तुलिया चक्रेर जल पूंछिते बाइया हुसन्नताके देखिया गोगेर चादरे कलकथानि टाकिया सहाञ्जे) एकि! प्रियसखी हुसन्नता! सखि हुसन्नते এইখানে बस।

CHARCHA

1. कदलीगृहम्—कदलीकृतं गृहम् a grove of plantain trees.

2. स्वीरम्—ईरणम् इति ईर+घञ् भावे ईरः prompting. स्तः ईरः यस्मान् कर्मणि तत् यथा तथा Lit. of one's own accord, i.e., not prompted by another. Hence, slowly, gently, cautiously, stealthily &c. “स्वादीरिणीः” इति वृद्धिः।

3. अथवा &c. This modifies her rapture as expressed by साधु &c. This is just as is expected of her, there is nothing to be surprised at in it. On the contrary the surprise would have been had she thought of another person. The best creation among damsels is bound to be attracted to the best among men. For a similar sentiment compare—“वृत्तमस्याः अभिप्रायः अभिनन्दितुम्...सागरं वर्जयित्वा कुत्र वा महानदी अवतरत्”—Sak. III.

4. अनवरत &c.—वाप्यरूपं सलिलं वाप्यसलिलम्। ‘अनवरतं’ यथा तथा ‘निपतत्’ यत् ‘वाप्यसलिलं’ तेन। हेतौ तृतीयो। हेतु of प्रेक्षितं न प्रभवति। The absence of vision is thus explained. But she cannot account for the ceaseless flow. Hence किं पुनः—but why—refers *not* to न प्रभवति but to अनवरतनिपतत्। She cannot see; why? Because of her tears. Whence tears? She has no answer to this.

5. मुखमुत्तानीकृतम्—उत्तान ut turned. She raised her face. This is the reading of As. B. As. N. has ऊर्ध्वमुखम्।

6. प्रच्छादयन्ती—She was *screening* it. But had not *screened* it. Notice वर्तमानकाल in प्रच्छादयन्ती। अतीतकाल requires प्रच्छाद्य। Hence it is that Susamgata can still see the board.

7. प्रियसखी सुसन्नता—After this As. B. adds the stage-direction उल्लास इक्षी गृहीत्वा। But that requires another stage-direction

to make Sagarika sit down again. Such a direction however is wanting in all editions and manuscripts.

5. सुस—(उपविश्य फलकं गृहीत्वा दृष्ट्वा च) सहि को एसो तुए आलिहिदो [सखि, क एष त्वया आलिखितः] ।

Sus.—(*Sitting down, taking up the board and with a look at it*) Friend, who is this drawn by you ?

साग—(सलज्जम्) पउत्तमअणमहस्सवे भअबं अणङ्को [पवत्तमदनमहोस्सवे भगवान् अनङ्गः] ।

Sag.—(*With a blush*) Glorious Ananga (Cupid), Madana's (Cupid's) festival having commenced.

सुस—(सस्मितम्) अहो दे णिउणत्तणं । किं उण सुस्सं बिअ चित्तं पडिभादि । ता अहं पि आलिहिअ रइसणाहं करिस्सं [अहो ते निपुणता ! किं पुनः शून्यमिव चित्रं प्रतिभाति ? तत् अहमपि आलिख्य रतिमनाथं करिष्यामि] ।
(वर्तिकां गृहीत्वा नास्त्रेण रतिव्यपदेशेन सागरिकां लिखति) ।

Sus.—(*Smiling*) O your cleverness ! But why does the picture appear to be wanting ? So I too will draw and make it provided with Rati. (*Taking up the brush acts the drawing of Sagarika under the pretext of drawing Rati*).

साग—(विलोक्य सक्रोधम्) हला सुमङ्गदे कीम तुए अहं एय आलिहिदा [हला सुमङ्गते, कथं त्वया अहमत आलिखिता] ?

Sag.—(*Seeing—Angrily*) Hallo ! Susamgata, why am I drawn by you here ?

सुप्त—(विहस्य) सहि किं अग्रारणं कुप्यसि । जादिसो तुए कामदेवो आलिहिदो तादिसो मए रद्द आलिहिदा । ता अस्वधासंभाविणि किं तुए एदिणा आलिबिदेण । कहेहि मञ्चं वुत्तन्तं [सहि, किमकारणं कुप्यसि ? यादृशस्त्वया कामदेव आलिखितः तादृशो मया रतिरालिखिता । तत् अन्यथासंभाविनि, किं तव एतेन आलिपितेन ? कथय सर्वं वृत्तान्तम्] ।

Sus.—(*Laughing*) Friend, why are you offended without cause ? As is the Kamadeva (Cupid) drawn by you, so is the Rati drawn by me. Well, away with all this talk. You perverter of facts, out with the whole story.

Bouj. हस—(बसिया कलक लईया देगिया) सधि, ए तूमि काहे आंकिले ? साग—(लळार सहित) मनमहोत्सव आसियाछे, भगवान् अनन्के आंकियाहि । दस—(मराछे) जेनांर कि वारादुरी ! किस्त हविथानि थालि बालि लागिउतेहे केन ? तने आमिउ आंकिया रतिके बसाईया दिई । (तुली लईया रतिर छले सागरिकाके आंका) । साग—(देगिया क्रोधेर सहित) ओना हसन्ते तूई एगाने अ माय आंकिलि केन ? हस—(हासिया) सधि अकारण चटितेहे केन ? येमन कामदेव छुमि आंकियाह तेमनई रति आनि आंकिलाम । तने ? कथा भांडाईतेह ? उ आलाप राथ, सब कथा थुलिया बल ।

CHARCHA

1. प्रवृत्त &c.—प्रवृत्त running, now going on. प्रवृत्तः मदनमहोत्सवः । तस्मिन् । This seems to have a double sense. प्रवृत्तमदनमहोत्सवे कामन्वमालिखामि ? भगवान् अनन्ती मया आलिखितः । This is for सुसङ्गता । 'The real meaning is—'प्रवृत्तमदनमहोत्सवे' यथा मया दृष्ट. 'भगवान् अनन्तः' मकरन्दीयानि, तथा आलिखितः । This is strictly true. It implies that उदयन is portrayed ; for *him* she saw as अनन्त ।

2. रतिसनायम्—नाय is प्रभु । तेन सह सनायम् having a master. रत्या सनायम् looked after by Rati.

3. रतिव्यपदेशन—व्यपदिश्यते प्रकृतात् अत्यन्त नीयते अनेन इति वि + अप + दिश + घञ् करणे व्यपदेशः a feat. रतिरेव व्यपदेशः । तेन ।

4. अकारणं—अविद्यमानं कारणं यस्मिन् कर्मणि तत् यथा तथा । Some read अकारणे ; explain अविद्यमानं कारणं यस्मिन् तत् अकारणम् । तस्मिन् विषयाधिकरणे ऽभी । क्रियाविशेषणे ऽया seems better.

5. अन्यथा &c.—अन्यथा अन्यप्रकारेण तत्त्वापन्नायेन सम्भावयति कल्पयति इति अन्यथा + सम् + भू + णिञ् + णिनि साधुकारिणि कर्त्तरि one who misrepresents facts. Sagarika disguised fact when she described the picture as a representation of अनङ्ग । This is what Susamgata thinks, because she was not present when Sagarika actually mistook उदयन for अनङ्ग । See note 1 above.

6. माग—(सलज्जा स्वगतम्) णं जाणिदम्हि पिअसहोए [ननु ज्ञातास्मि प्रियसख्याः] । (प्रकाशम्) पिअसहो महदो क्व मे लज्जा । ता तद्वा करेसु जहा ण कोवि अबरो एदं वुत्तन्तं जाणादित्ति [प्रियसखि, महतो खलु मे लज्जा । तत् तथा कुरु यथा न कोऽपि अपरः एतं वृत्तान्तं जानातीति] !

Sag.—(Blushing—To herself) Verily, I am found out by my dear friend. (*Aloud*) My dear friend, I feel greatly ashamed. Then so arrange that no one else knows of this affair.

सुस—सहि मा लज्जा । ईदिसस्स कखारअणस्स अवस्सं एव्व ईदिसे वरे अहिलासिण होदब्बं । तद्दवि जहा ण कोवि अबरो एदं वुत्तन्तं जाणिस्सदि तद्वा करेमि । एदाए उण मेधाविणोए सारिआए एत्थ कारणेन होदब्बं कदावि एसा इमस्स आलाबस्स गहिदकवरा कस्स वि पुरदो मन्तइस्सदित्ति [सखि मा लज्जास्स । ईदिसस्य कथारत्नस्य अवश्यमेव ईदृशो

বরে অভিলাষেণ ভবিতব্যম্ । তথাপি যথা ন কৌণ্ডিন্যপরঃ এতং
ব্রহ্মান্তং স্নাস্যতি তথা করোমি । এতয়া পুনর্মৈধাবিন্যা
সারিকয়া অন্ন কারণেন ভবিতব্যং, কদাপি এষা অস্য
আলাপস্য গৃহীতাস্তরা কস্যাপি পুরতো মন্বয়িষ্যতি ইতি] ।

Sus.—Friend, be not ashamed. Desire for such a bride-
groom is bound to arise in such a jewel of a bride. I am taking
steps that no one else will know of this matter. But this
Sarika of retentive memory might become the means (of
disclosure) in this matter ; she having picked up the words of
this talk might some day repeat them before some one else.

Beng. সাগ—(লজ্জিত হইয়া—আশ্রয়ত) প্রিয়সখী জানিয়া ফেলিয়াছে ।
(প্রকাশে) প্রিয়সখি, আমার বড়ই লজ্জা বোধ হইতেছে । অতএব এমন কর যেন
আর কেহ এ বৃত্তান্ত জানিতে না পারে । সুস—সখি, লজ্জা কিসে ? এমন কষ্টারত্বের
এমন বয়ের দিকেই তো অভিনাষ বাইবে । তথাপি বাতে আর কেহ একথা জানিতে
না পারে তাহা করিতেছি । কিন্তু এই ময়নার বা স্মরণশক্তি তাতে আমাদের কথা
গুলি শিখিয়া লইয়াছে সন্দেহ নাই ; কখন কাহারও সম্মুখে সেগুলি আঙড়াইয়া কথা
প্রচারের কাবণ হইয়া উঠিবে, এই ভয় ।

CHARCHA

1. স্নাস্যতি &c.—স্না + ক্ত কর্মণি বচনানি স্নাতা । Hence দ্রিয়সঙ্ক্ৰা-
takes অনুলোকে কৰ্ম্ম বি বস্তু by “কস্য চ বচনানি” ।

2. মন্বয়ী &c.—She is ashamed to think how others will take
this affair. A maid-servant aspiring to be wedded to the king
of kings !

3. না লজ্জস্বল &c.—There is nothing to be ashamed of in this
matter. You do not know your own worth. You are a কাম্বা-
রত্ন । None will utter a syllable of adverse comment on hearing
of it.

4. तथापि &c.—Though thus there is no need for secrecy, (तथापि) to please you I will take steps &c.

5. एतथा पुनः &c.—पुनः implies भेद । I will take steps to guard your secret ; but (पुनः) I cannot stop this सारिका । She is मेधाविनी । मेधा is धारणावती धी, retentive memory. सा प्रसिद्धा अस्याः प्रशस्ता इति मेधा+विनि सवर्थं प्रशंसायां मेधाविनी । Hence 'अस्य आलापस्य' अक्षत्कृतायाः कथायाः 'गृह्योतानि' शिञ्जितानि 'अक्षराणि' वर्णाः यथा तादृशी 'एषा कदापि कस्यापि पुरतः' पुरः अये 'मन्त्रयिष्यते' उच्चारयिष्यति आलापाक्षराणि इति शेषः 'इति' अनन्य प्रकारेण एतथा मेधाविन्या 'सारिकाया अत्र' अक्षिन् लट्प्रत्ययपरिज्ञाने 'कारणेन' हेतुना 'भवितव्यम्' आलापाक्षराणि उच्चारयित्वा एषा रक्षस्यभेदकारणं भविष्यति तत्र नास्ति सन्देहः । Hence publicity is inevitable तत् मा लज्जम् । पुरतः is from पुर अग्रगमने+अतसुक् कर्त्तरि इधमरटोका । पुरः comes from पूर्व+डि (ऽमो)+अभि भाष्ये । Both are अव्यय । Susamgata had the *Myna* all along with her आलापस्य गृह्योताक्षरा = गृह्योतालापाक्षरा, सापेक्षत्वेऽपि गमकत्वात् समासः ।

7. साग—सहि अदोषि मे अधिअदरं सन्तापो बाधेदि [सखि, अतोऽपि मे अधिकतरं सन्तापो बाधते] । (इति सन्तापं नाटयति) ।

Sag.—Friend, even greater distress than this ails me now. (*Acts distress*).

सुस—(सागरिकाया हृदये हस्तं दत्त्वा) सहि समस्मान् समस्मान् जाब इमाए दिग्घिआए णलिणीपत्ताणि मृणालिआओ अ गीणिहअ लहुं आअच्छामि [सखि, ममाश्वसिहि समाश्वसिहि यावत् अस्या दोषिकायाः नलिनीपत्ताणि मृणालिकाश्च गृह्योत्वा लघु आगच्छामि] । (इति निष्क्रम्य पुनः प्रविष्टा नाट्येन नलिनीपत्रैः शयनोयं मृणालैर्बलयानि च

रक्षयित्वा परिशिष्टानि नलिनोपत्राणि सागरिकाया हृदये
निक्षिपति) ।

Sus.—(*Placing her hand on Sagarika's chest*). 'Take heart, Friend, take heart till I come back quick with lotus-leaves and lotus-shoots gathered from this tank. (*Going out and re-entering, acting the making of a bed with lotus-leaves and of bracelets with lotus-shoots, places the remaining leaves on Sagarika's chest*).

Beng. साग—सधि, आमार कष्टे आरु वाङ्गितेहे । (काञ्चरतार अञ्जनय) ।

हस—(सागरिकार वृके हात दिया) सधि, एकटू सवे पाक, आसि चट् करे এই फुकर থেকে পথের পাতা ও মুগাল লইয়া আনিতেছি । (বাহিরে বাইয়া ও আসিয়া পথের পাতার বিছানা ও মুগালে বালা করা ও বাকী পাতাগুলি সাগরিকার বৃকে দেওয়ার অভিনয় করা) ।

CHARCHA

1. रत्नापी वाधने &c.—This is As. B's reading. As. N. reads वधति for वाधने, also मदनावस्थां नाटयति for रत्नापं नाटयति । But सागरिका is already described at her entry as मदनावस्थां नाटयन्ती and the मदनावस्था has continued up till now ; so मदनावस्था नाटयति seems superfluous.

2. नृपालिका:—नृपाल is a young lotus-shoot. It is milk-white while underground ; that is what is here intended. नृपाल + ङीष् स्त्रियां नृपाली । नैव इति नृपाली + कन् स्वार्थे + टाप् ।

3. नृपालैः—नृपालः is the same as नृपालिका above. In fact नृपाल, नृपालो, नृपालिका are mentioned promiscuously by poets in speaking of love-sickness.

8. साग—सहि अबणेहि इमाइं यलियोपत्ताइं मुणालवल-
आइं अ । अलं एदिणा, कधं अन्नारणे अत्ताणं आआसिमि ।
यं भणामि—

दुर्लभजनानुरागो लज्जा गर्ह्य परव्यसो अय्या ।

प्रियसखि विषमं प्रेमं मरणं मरणं नवरमेकं ॥ २७ ॥

। सखि, अपनय इमानि नलिनीपत्राणि मृणालवलयानि
च । अलमेतेन । कथमकारणे आत्मानमायासयसि ? ननु
भणामि—

दुर्लभजनानुरागो लज्जा गुर्वो परवश आत्मा ।

प्रियसखि विषमं प्रेम मरणं मरणं नवरमेकम् ॥]

(इति मूर्च्छति) ।

Sag.—Friend, take off these lotus-leaves and bracelets of lotus-shoots. Away with them. Why needlessly do you trouble yourself? I say—This love is for one that is hard to reach. My person is under the control of another; this love is unequal; great is my shyness. Dear friend, death alone is the best refuge. (*Faints*).

Beng. সাগ—সখি, এই পদ্মের পাতাগুলি ও যুগলের বাগাগুলি লইয়া যাও । এ নিয়া কি হইবে? কেন বুধা আমার জন্ত ক্লেশ পাইতেছ? আমি বলি—দুর্লভ জনে আমার ভালবাসা পড়িয়াছে । আমার শরীর পরের অধীন; অসমানে প্রণয় ঘটিয়াছে; আমার বড়ই লজ্জাবোধ হইতেছে । প্রিয়সখি, এক মৃত্যুই দেখিতেছি আমার মর্দেওত্তম গতি । (মূর্ছা) ।

CHARCHA

1. अकारण्ये &c. —See समास ante. कारण is हेतु । It includes the result (फल) of an undertaking also. “फलमपि हेतुः” । Hence here अकारण्य = अफल useless. Your efforts are fruitless; they will do me no good.

2. दुर्लभमेति । अन्वयः—आत्मा परवशः, प्रेम विषमं, लज्जा गुर्वी । प्रियसखि, दुर्लभजनानुरागः (एवः) । एकं मरणं नवरं मरणम् ।

व्याख्या—अत्र अतथ्यव्यपदेशेन तथ्यभावमिति त्रीकीऽयमात्मपक्षे सुसङ्गता-
पक्षे च नेयः । (सुसङ्गता पक्षे) ‘आत्मा’ मे ‘परवशः’ पराधीनः देव्या दासीभूताहं
तद्वदत् ‘मिम विषमम्’ विसदृशम् । काहं प्रेष्या क्व वा राजराजेश्वरोऽसौ । इति
हंतीः ‘लज्जा गुर्वी’ महती हि लज्जा मां बाधते । न शक्नोमि स्वयं वा त्वया वा
सख्या विश्वापयितुं देवं “नाथ त्वयि दत्तचित्तां, मामनुकम्पस्” इति । (आत्मपक्षे)
‘आत्मा’ मे...राजराजेश्वरोऽसौ इति प्राग्वत् । वैषम्यं तु तत्त्वणमपयायात् यदि
ब्रूयां, देवस्य तत्र अदृष्ट्यात्, “सिंहलीश्वरकन्याहं पित्रा दत्ता भवते” इति । किन्तु
प्रेष्यया उक्तमेतत् सर्वथा अश्लेष्यमेव स्यात् अती ‘लज्जा गुर्वी’ महती हि लज्जा मा
बाधते । एवमुक्त्वा उपहासमात्रं लभेय देवात् लोकादपि, तन्न शक्नोमि विश्वापयितुं
देवम् । (अभय पक्षे) तत् हं ‘प्रियसखि’ सुसङ्गते ‘दुर्लभे’ दुष्प्रापे ‘जने’ मम
‘अनुरागः’ पतितः । सर्वथा दुर्लभ एवायं जनी मे । इत्थं गते करौषाग्निना इव
अनिशं कामाग्निना दाहमनुभूय वा मरणम्, आत्मार्त्तं विनाशश्च वा दुःखस्य
सद्यस्तरणम्, इति हावेव पक्षी मे स्थितौ । तत्र मन्ये ‘एकं मरणम्’ आत्महत्या एव
मे ‘न’ नास्ति ‘वश’ श्रेष्ठतरम् यस्मात् तत् प्रशस्यं ‘शरणं’ ममाश्रयः [नजर्थेन न
शब्देन मजासः] ।

3. दुर्लभ &c.—I have here followed custom in rendering
the प्राकृत into दुर्लभजनानुरागः । As. N has the प्राकृत as दुर्लभजन-
अनुरागो but As. B puts it as दुर्लभजनानुरागो । From the latter
the usual rendering follows at once. But I am inclined to
transcribe the प्राकृत of As. N into दुर्लभजन अनुरागः and treat it
as equivalent to the two words दुर्लभजने and अनुरागः, and for this
reason :—The speaker wants to emphasise दुर्लभजने because
that is the reason why मरणं शरणम् । If दुर्लभजने अनुरागः be com-
pounded into दुर्लभजनानुरागः then दुर्लभजन will not take the em-
phasis desired. Uncompounded we get दुर्लभजने अनुरागः = दुर्लभजन
अनुरागः by सन्धि ।

4. लज्जा गुर्वी—Com. Para 6, “महती खलु मे लज्जा” “सखि मा
लज्जस्व” &c.

5. परवश आत्मा—It may be supposed that when Yaugandharayana placed her under care of the queen, he, to ensure the success of his plan, must have instructed the girl not to disclose her identity on any account. The girl too must have promised accordingly. If this is allowed, then we may also explain आत्मपक्षं thus :—दुर्लभोऽयं जनः सुलभो भवति यदाभिजात्यं निवेदते । लज्जया माहं वक्तुमौशं । चमापि यदि स्यां यौगन्धरायणेन निषिद्धा न पाश्यामि । आत्मा सं यौगन्धरायणस्य वशः ।

6. विषमम्—विभिन्नं समेभ्यः । सुषामादित्वात् षत्वम् ।

7. प्रेम—प्रियस्य भाव इति प्रिय + इमनिच् प्रेमन् । प्रिय becomes प्र by the rule “प्रियस्थिर—” । Masculine is expected, but poets generally take प्रेमन् as neuter. Comp. “तथाविधं प्रेम पतिश्च तादृशः” ।

8. नवरम्—The समास is with न which is different from नञ् but means the same. Some take the नवर as meaning केवल and explain नवरमेकं शरणम् = केवलमेकं शरणम् which seems tautologous.

9. Remark—Nyayapanchanana explains the verse differently but not perhaps consistently thus :—

‘दुर्लभे’ कुस्त्रिन आसादनौथे ‘जने अनुरागः दुर्लभजनानुरागः’ । तथा च विदितानुरागोऽपि राजा न मां परिग्रहोष्यति, स एव हि लोकैः कृच्छ्रेण आसादनौथ इति भावः । ननु त्वमेव स्वयम् उपगत्य आत्मानमासादय इत्यत आह ‘लज्जा गुर्वी’ महती । तथा च न कुलकृमागतां लज्जामपह्नातुं शक्नोमि इति भावः । तथा स्वजन एव त्वां तच्छे प्रतिपादयिष्यति अलमावेनेन इत्यत आह ‘आत्मा परवशः’ अपरजनायक्तः न बन्धुजनायक्त इति यावत् । तथा च प्रतिपादकपिचादि विरहात् न मां कोऽप्यस्ते प्रतिपादयिष्यतीति भावः । हे ‘प्रियसखि प्रेम विषम’ तस्मिन् जने प्रियस्य सञ्चारोऽनुपयुक्तः अतो (नवरं) (केवलं) मरश्मेकं शरणं नामादित्यर्थः । “नवरं केवलायकम्” इति चिकाण्डशेषः” ।

Criticism of the above is left with the reader.

9 नेपथ्ये—(कलकलः)

कण्ठे क्त्वावशीर्षं कनकमयमधः शृङ्खलादानं कर्षन्
क्रान्त्वा द्वाराणि ह्येलाचलचरणरथत्किङ्किणीचक्रवालः ।

दत्तातङ्गोऽङ्गनानामनुसृतसरणिः सन्धुमादश्वपालैः

प्रभ्रष्टोऽयं प्रवङ्गः प्रविशति नृपतेर्मन्दिरं मन्दुरायाः ॥२८॥

In the Tiring Room—(Hubbub and then) Here is a monkey, got loose from the stable and, laying on his neck the golden curb-chain and dragging the remainder of it under him, is, having crossed the gates with bands of small bells jingling on his feet that are working easily, entering the king's mansion with terror struck into the females and its track hastily taken up by the stable-keepers.

Beng. नेपथ्ये—(कनकल शब्द श्रुति पत्र) एकटा बानर आन्ताराल हईते छुटिना पालाईराछे । तार सौनार निकल कतकटा गंगार जडान आछे बाकी नौके खुनिठेछे । ताडाताडि पा फेनिठेछे आर बुजुरगुलि वाञ्छिठेछे । येसिगाराता ताडाताडि ताहार पाछे छुटिनाछे । से पत्र पत्र कटक पार हईरा राजार बाङ्गीते टाकतेछे, मेरेरा भरे जडसङ्ग हईरा गिनाछे ।

कण्ठे इति । अन्वयः—मन्दुरायाः प्रभ्रष्टः, अश्वपालैः सन्धुमात् अनुसृतसरणिः ह्येलाचलचरणरथत्किङ्किणीचक्रवालः अयं प्रवङ्गः कनकमयं शृङ्खलादानं कण्ठे क्त्वा अवशीर्षम् अधः कर्षन् द्वाराणि क्रान्त्वा अङ्गनानां दत्तातङ्गः सन् नृपतेर्मन्दिरं प्रविशति । व्याख्या—‘मन्दुरायाः’ अश्वशालायाः ‘प्रभ्रष्टः’ अपवातः ‘अश्वपालैः’ तुरगरक्षिभिः ‘सन्धुमात्’ सत्वरम् ‘अनुसृतः’ अनुपयातः ‘सरणिः’ बलं यस्य तथाविधः अपि च ‘हेलाया’ लीलया ‘क्त्वाः’ धाविताः यि ‘चरणाः’ तेषु ‘रथत्’ श्रद्धायमानं ‘किङ्किणीनां’ क्षुद्रघण्टिकानां ‘चक्रवालः’ मञ्जुलं यस्य तथाविधः ‘अयं प्रवङ्गः’ बानरः ‘कनकमयं’ शीतवर्षं ‘शृङ्खलादानं’ बन्धनरज्जुं ‘कण्ठे क्त्वा’ कण्ठसन्तस्य तस्य कियत् कण्ठे गृहीत्वा एव ‘अवशीर्षं’ शिष्टं तस्य ‘अधः कर्षन्’ भूमौ एव कर्षन् ‘द्वाराणि क्रान्त्वा’ अतिक्रम्य

‘अङ्गनामान्’ अन्तःपुरस्त्रोषां सन्ध्यां ‘दत्तः आतङ्कः’ भयं यत्न तथाविधः सन्
‘नृपतेर्भन्दिर’ राजभवनं ‘प्रविशति’ । सन्ध्या इत्तम् ।

CHARCHA

1. कलकलः—The stage direction is defective. कलकल is an *indistinct* hum, an uproar &c. The verse following cannot be called a कलकल । The intention is to say that at first arose a hubbub and then was heard the verse.

2. कृत्वा—The chain still stuck on his neck. Boht. G. reads कृत्वावशेषम् । कृत्वा cut. कृत्वात् अवशेषम् ।

3. अवशेषम्—अवशिष्यते इति* अव + शिष + घञ् कर्मणि अवशेषम् the remainder. This is वाचस्पिङ्ग । It is masculine only when the घञ् is भावे । Comp. “शेषाश्चहीषीत् सुतसम्पदे सः” ।

4. कनकमयम्—कनकस्य विकारः इति कनक + मयट् ।

5. शृङ्खलादास—शृङ्खला is निगड़ fetters. “शृङ्खला पंक्तौवन्नबन्धे च निगडे त्रिषु” इति मेदिनी । शृङ्खलाया दास &c.

6. हेली &c.—हेला is अवज्ञा also विलास । “हेलावज्ञाविलासयोः” इति विकारशेषः । किङ्किणी is झुटचण्डिका a small bell. चक्रवाल is मण्डल । “चक्रवालीऽत्रिभेदे स्याच्चक्रवाचन्तु मण्डले” इति मेदिनी । Now see व्याख्या ।

7. अङ्गनामान्—शेषे षष्ठी the relation being with दत्तातङ्कः । If we connect with आतङ्क we should say अङ्गनामां दत्तातङ्कः = दत्ताङ्गनातङ्कः, सापेक्षत्वेऽपि गमकत्वात् समासः । Comp. आलापस्य शृङ्खलाचरा, para 6, ante.

8. अनुसृत &c.—सरणि is मार्ग track. “सरणिः श्रेणिसार्गयोः” इति हेमः । See व्याख्या ।

9. प्रकटः—प्र + भङ् + क्त कर्त्तरि slipped, got loose.

10. प्रवङ्गः—प्रव is प्रतनति bounding motion. “प्रवः कारण्यवे” इति प्रथम्य “शब्दे प्रुतगती” इत्यादि विश्वः । प्रवेन गच्छतीति प्रव + गन् + खच् कर्त्तरि प्रवङ्गः or प्रवङ्गमः by “खच् छिदा वक्तव्यः” । This means here a monkey. “प्रवङ्गः कपिभिक्षुवीः” इत्यनेकार्थकीयः ।

17. মন্দুরাধা:—“মন্দুরা বাজিগালায়াম্” ইতি ঠেদিমৌ। Monkeys and horses are housed together.

10 অপি চ—

নষ্টং বর্ষবরৈর্মনুষ্যগণনাभावादपास्य त्रपा-

मन्तः कञ्चुकिकञ्चुकस्य विशति आसादयं वामनः ।

पर्यन्ताश्रयिभिर्নিজस्य सदृशं नाम्नः किरातैः कृतं

कुञ्जा नीचतयैव यान्ति शनুকैरात्मेषुशङ्कितः ॥ ২১ ॥

Moreover—The eunuchs have fled casting off shame because of the absence of their enumeration among men ; this dwarf, in fright, is getting inside the robe of the chamberlain ; the Kiratas, retiring to the outskirts of the harem, have acted befitting their name ; the hump-backed from their very lowness (*shortness of stature*, also *meanness*) are stealthily retreating in fear of the discovery of their person.

Beng. আরও দেখ—খোঁজার মানুষের মধ্যেই গণ্য নয়, তারা লজ্জার জলাঞ্জলি দিয়া পলাইয়াছে। এই একটা বামন ভয়ে কঙ্কুর কাপড়ের ভিতরে লুকাইতেছে। কিরাতের যেমন নাম তেমনই কাজ, তারা অন্তঃপুরের শেষ সোনার যাইরা দাঁড়াইয়া আছে। কুঞ্জেরা নীচ বনিয়াই আস্তে আস্তে পলাইতেছে পাছে তাহারা বানরের চক্ষে পড়ে।

নষ্টমিতি। অন্বয়:—বর্ষবরৈ: মনুষ্যগণনাभावात् त्रपामपास्य नष्टम्, अयं वामनः आसात् कञ्चुकिकञ्चुकस्य अन्त विशति, किरातैः पर्यन्ताश्रयिभिः (सङ्घः) निजस्य नाम्नः सदृशं कृतम्, कुञ्जाः आत्मेषुशङ्कितः (सन्तः) नीचतयैव शनुकैर्यान्ति । व्याख्या—बाजगणनात् अन्तःपुररक्षिणानां कुञ्जतामाह—अन्तःपुररक्षाधिकृतैः ‘वर्षवरैः’ मनुष्यैः ‘मनुष्याणां’ अथश्च मानुषः असी च मनुष्यः स च मानवः इत्याकारेण वा: ‘गणनाः’ तासु आत्मनाम् ‘अभावान्’ अन्तर्भावविरह्यात् मनुष्येषु इति न गण्यन्ते इति हेतोः इत्यर्थः ‘त्रपाम् अपास्य’ खञ्जा विहाय ‘नष्ट’ पलायितम् ।

द्विचिंतय विहाय पलायनं मनुष्यस्यैव लज्जाकरं न तु मनुष्यवाच्यम् । अश्वरीधरश्चौ
 अथ वामनः खर्बः 'वासात्' वामरभयात् 'कञ्चुकिनः कञ्चुकस्य' वस्त्रस्य 'अन्तः'
 मध्ये 'विश्रति' लीयते । 'किरातैः' रश्मिभेदेः 'पर्यन्तम्' अन्तःपुरप्रान्तभूमिं साधु
 'आश्रयन्ते' यं तथाविधैः सङ्घः वामरभयात् अन्तःपुरपरिसरे अपस्तृत्य इत्यर्थः
 'निजस्य नाशः' किरात इति संज्ञायाः 'सदृशं कृतम्' अनुरूपमाचरितम् । किर
 ॥ अन्तभूमौ अतति इति किरातशब्दस्य वा व्युत्पत्तिं केचित् वर्णयन्ति ताम्रवाद्य इमे
 भयात् अन्तःपुरभूमः प्रान्तं त्वीनाः सन्तः समर्थयन्त इति भावः । अश्वरीधरश्चिणः
 इमे 'कलाः' लुब्धदेहाः 'आत्मनः' स्वदीदृश्य 'ईक्षणं' वामरैणावलीकनम् 'आश्रयन्ते'
 उपेक्षन्ते यं तादृशाः सन्तः स्वस्य 'नौज्वतया एव' अनश्वतया एव हेतुना [अनुदारतया
 एव इति आशयति] 'शनकैः' स्वैरं तुष्णीमित्यर्थः 'यान्ति' अपगच्छन्ति । तत्
 सावधानाः भवत भीः ।

CHARCHA

1. वर्षधरेः—वर्षधर is क्लीव a eunuch. The derivation is un-
 certain. "श्रेयस्वसत्त्वाः प्रथमाः क्लोवाश्च स्वोस्वभाविनः । ज्ञात्वा न दुष्टाः कार्येषु
 ते वै वर्षधराः स्यूताः ॥"—अमरटीका ।

2. कञ्चुकि &c.—कञ्चुक is वस्त्र । "कञ्चुकशील वस्त्रयोः" इत्यादि हेमः ।
 कञ्चुकः अस्ति अस्य भूमा इति कञ्चुक + इनि मत्वर्थे भूमि कञ्चुकी chamberlain.
 "अन्तःपुरचरी ब्रह्मी विप्रो गुणगणान्वितः" &c. is the usual description of
 a कञ्चुकिम् । तस्य कञ्चुकः । Possibly he used to wear very spa-
 cious garments like the modern Cabulis and could hide a dwarf
 in their folds without discomfort.

3. पर्यन्त &c.—अन्त is प्रान्त extremity. परिगतः अन्तम् पर्यन्तः out-
 skirts पर्यन्त + आ + शि + चिनि साधुकारिणि कर्त्तरि पर्यन्ताश्रयिणः those who
 have retired to the furthest limit of the harem thus giving a
 wide berth to the monkey.

4. किरातैः &c.—Some suppose that किर means प्रान्तभूमि
 border-land. किरम् अतति इति किर + अत + अच् कर्त्तरि 'or किरं
 अतति इति किर + अत + अच् कर्त्तरि किरातः one living in the sub-

urbs, a kind of क्षेत्रजाति । “किराती क्षेत्रभेदे स्यात्” इत्यादि भेदिनौ । Their name implies retirement to the outskirts, and they have actually done so in fright.

5. कुजा. &c.—वर्षावर, कञ्चुकिन्. वामन, किरात, कुज &c. are guards of the harem. नोचता has a double sense—खर्बता also अनुद्वारता । “नोचः पामरखर्बयोः” इति हेमः । The hump has shortened their stature and they cannot run fast—यान्ति शनकैः । Like a short man a mean fellow also stealthly slips away—यान्ति शनकैः ।

11. सुस—(आकर्ष्य अग्रतोऽवलोक्य ससम्भ्रमम् उत्थाय सागरिकां हस्ते गृह्णीत्वा) सच्चि उद्वेहि उद्वेहि एसो क्वु दुदुशणरो इदो ज्जेव्व आअच्छदि [सच्चि, उत्तिष्ठ उत्तिष्ठ । एष खलु दुदुष्टवानर इत एव आगच्छति] ।

Sus.—(*Listening, looking forward, hastily getting up and taking Sagarika by the hand*) Get up, friend, get up. Here, the wicked monkey is coming this very way.

साग—किं ता दाणिं करेह [किं तदिदानीं करिष्यामः] ।

Sag.—What then should we do now ?

सुस—एहि इमस्सिं कदलोविड्ढन्तरे पविसिअ एदं अदि-
वाहेह [एहि अस्मिन् कदलोविटपात्तरे प्रविश्य एतम् अति-
वाहयामः । (परिक्रम्य उभे सभयं पश्यन्थौ स्थिते) ।

Sus.—Come, getting among these banana trees we shall elude him. (*Going round they stand looking in alarm*).

साग—सुसङ्गदे कइं तुए चित्तफलओ उज्झिदो । कदाबि
को बि तं पेक्खदि [सुसङ्गते, कथं त्वया चित्तफलक उज्झितः ।
कदापि कोऽपि तं प्रेक्षते] ।

Sag.—How so ! Susamgata, the picture-board has been left behind by you. Some one might any time notice it.

सुस—अह सुख्यिदे किं अज्जाबि चित्तफलएण करिस्समि, एसो बि दधिभक्तलम्पडो एदं पञ्जरं उग्घाडिअ दुट्टवाणरो अदिक्कन्तो । एसा क्व मेघाविणी उड्डीणा अस्सदो गच्छदि । ता एहि लघुं अणुसरिम्ह । इमस्स आलाबस्स गह्घिदक्करा कस्सबि पुरदो मन्तइस्सदि [अयि सुख्यिते, किमद्यापि चित्र-फलकेन करिष्यसि ? एषोऽपि दधिभक्तलम्पटः एतत् पञ्जर-मद्वाय्य दुट्टवानरः अतिक्रान्तः । एषा खलु मेघाविनी उड्डीणा अन्यतो गच्छति । तत् एहि लघु अनुसरामः । अस्य आला-पस्य गृहीताक्षरा कस्यापि पुरतो मन्त्रयिष्यते] ।

Sus.—Ah ! You rest-at-ease girl, what would you do with the picture-board now ? This wicked monkey, fond of rice and curd, has gone after having opened the cage, and this *Sarika* of retentive memory (or take मेघाविनी as the name of the *Myna*), on her wings, is going elsewhere. So come, we shall forthwith follow her. She has picked up the words of our talk and will repeat before some one else.

साग—सहि एव्वं करिम्ह [सहि एवं करिथामः] । (इति परिक्रामतः) ।

Sag.—Let us do so friend. (*They go round the stage*).

Beng. इम—(सुनिद्रा सम्बन्धेन दिके देखिना ससज्जमे उठिना सागरिकार हाते धरिना) सधि उठ उठ, ए छुटे वानर एही दिकेई आसितेहे । साग—तबे एखन कि करि ? इम—छल एही कलागाह गुलिर मध्ये याईना एके एडई । (परिक्रमण करिना उठने सज्जे देखिते जागिल) । साग—से कि, इमज्जा, तुमि चित्रकलक केलिना

আসিয়াছ। কে কখন আসিয়া দেখিয়া ফেলিবে। হুম—তুমি তো ভারী নিশ্চিত আচ
 বেধিতেছি! চিত্রকলক মিয়া এখন কি হইবে? এই ছুট বানরটা আবার দইভাতের
 লোতে পিঁজরা খুলিয়া চলিয়া গিয়াছে, মেধাবিনীও উড়িয়া চলিয়া যাইতেছে। চল
 শীত্র এর পাছে পাছে যাই, এ আমাদের কথা ভুলি শিখিয়াছে, কাহারও সাক্ষাতে
 বলিয়া ফেলিবে। সাগ—চল সগি ভাই কবি। (পরিষ্করণ)।

CHARCHA

1. কদলীবিটপানরে—As. N reads মনাজবিটপানরকারি। Our
 reading is from As. B. The two were in the banana-bower.
 Thickets affording ample protection were available on the spot
 as will be seen from “কদলীবিটপানরকারি মনাজবিটপানরকারি” said by
 Susamgata later on (para 25). It does not seem therefore natural
 to leave the bower for protection elsewhere, especially when the
 monkey is almost on them. Hence they stayed still in the
 banana plantation, only they moved away from the bower.

2. সময়ং পরম্ভবী স্থিতী—This is how As. B reads. As. N
 has একান্নে পর্য্যবস্থিতী—stand still.

3. সুস্থিতী—শোভন স্থিতা সুস্থিতা well-placed. “সু: পূজাযান” ইতি
 কামদ্রবচনৌয় স্তম্ভা। This is sarcastic. The drift is to show that
 her position was not enviable. Not only was the picture left
 behind, but the *Myna* also was at large. ক্রিময়াপি &c. shows
 that the picture-board was a small matter. Why busy with
 this, attend to the more serious of the two—follow the *Myna*.

4. দধি &c.—The *Myna*'s favourite food is milk and rice
 or curd and rice. The monkey too likes it. So he has opened
 the cage, eaten up the *Mynas* share, and left.

5. উদ্বাহ—উদ + ঘট + ষিচ্ স্বার্থে (বুঝি) + ল্যপ্ having opened.
 We do not get উদ্বাহ because this is not মিত্। See ঘটয়তি, Sl. 7.

6. মেধাবিনী—This may be taken as an ordinary attributive
 or as the proper name of the *Myna*.

7. আল্লাধস্য বৃহত্তাছরা &c.—See ante, para 6.

12. नेपथ्ये—ही ही भो अक्षरिभं अक्षरिभं [ही ही भोः
माचक्ष्यमाचक्ष्यत । ।

*In the tiring room—*Ha ! Ha ! Ho ! Wonder ! Wonder !

साग—(विलोक्य सभयम्) सुसङ्गदे जाँणिअदि पुणो
वि दुट्टवाअरो ज्जेव्व आअच्छदित्ति [सुसङ्गते, ज्ञायते पुनरपि
दट्टवानर एव आगच्छतीति] ।

Sag.—(Looking—In fright) Susamgata, meseems the
wicked monkey itself is again coming.

सुस—(दृष्ट्वा विहस्य) अइ कादरे मा भाआहि भट्टिणो
पासवन्ती क्व एसो अज्ज वसन्तकः [अयि कातरे मा बिभीहि ।
भर्तुः पार्श्ववर्ती खलु एष आर्य्यवसन्तकः] ।

Sus.—(Looking—With a laugh) Ha ! 'Timid girl, don't
be afraid , this is Sire's companion Noble Vasantaka

(ततः प्रविशति विदूषकः) । विदू—ही ही भो भोः
अक्षरिभं अक्षरोभं । साहु रे सिरिखण्डदास धम्मिअ साहु
[ही ही भोः आअर्य्यम् आअर्य्यम् । साधु रे ओखण्डदास
धार्मिक साधु] । (सागरिका ससृष्टहमवलोकयति) ।

(*Now enter the Jester*)—*Jest.*—Ha ! Ha ! Ho ! Marvel !
Marvel ! Bravo ! O pious Srikhandadasa, bravo ' (*Saga
rika eyes him with interest*).

सुस—सहि किं एदिणा दिट्ठेण । दूरोभूता क्व सारिआ ।
ता एहि अणुसरह [सखि किमेतेन दट्ठेण । दूरीभूता खलु
सारिका तदेहि अनुसरामः] । (इति निष्क्रान्ते) ।

Sus.—Friend, no use of looking at this person ; the Sarika has gone far, so come, we follow. (*Exeunt*).

Beng.—नेपथ्ये—ही ! ही ! ओ ! कि आश्चर्या ! कि आश्चर्या !

साग (देखिमा सभरे) झसभडा, मने हर दृष्टे वानरई आवार आसितेछे ।
 झस—(देखिमा हासिमा) तूई बेमन भयतरासे ! भय कि ? ए ये अतुर सहचर
 आर्य बनसुक ! (तार पर विदूषकेर अवेश) । विदू—ही ! ही ! ओ ! अछूत !
 अछूत ! साधू रे श्रीखण्डास धार्मिक, साधू । (सागरिका सादरे देखिते लागिल) ।
 झस—सवि, एके देखिमा कि हईबे ? मरना कतदूरे चलिमा गेल, एस पाछे पाछे
 छुटि । (उठयेर अस्थान) ।

CHAROHA

1. ही—This is an अव्यय expressive of wonder. Comp. “हृत्विधिलसिताना ही विधिवी विपाकः—*Magha*.

2. दुष्टवानर एव &c.—The jester was a very ugly personage, and that was the first time Sagarika saw him, so she took him for a monkey ! Sagarika was not allowed by the queen to appear before the king ; comp. “यस्य एव दर्शनपथान् प्रयत्नेन रक्ष्यते &c.”, Act I, para 33.

3. मा विभीक्ष्—भी+लौट् हि विभीक्ष् । This मा is different from माङ्, hence “माङ्ङि लङ्” does not apply. Comp. “मा क्व धनजनयौवनमर्षम्” । This reading is seen in As. B, Boht. &c. Some have न विभीक्ष्, but forbidding seems better expressed by मा than न ।

4. पार्श्ववर्ती—This is As. B’s reading. As. N. has परिपार्श्ववर्ती which seems unnecessarily cumbrous.

5. ससृहम् &c.—We have followed As. B. and As. N. Boht. has the same. But some read—साग—(सासृहम्जनवलीक) अयि सुसङ्गते दर्शनीयः खलु अयं जनः—This person is indeed worth looking at. This must be sarcastic when applied to one of an ugly presence. But such sarcasm at such a moment is not in

keeping with the character of Sagarika as portrayed in the poem.

13. विदू—साधु रे सिरिखण्डदास धर्मिण्य साधु, जेण दिस्समेत्तेण एव्व तेण दोहएण ईदिसीं गोमालिञ्चा संवुत्ता जेण णिरन्तरोब्भिस्स कुसुमगुच्छसोभिन्नविटपा उवहसन्तो विन्न लक्खीअदि देवोपरिगह्हिदं माधवोलदं । ता जाव गदुअ पिअवअस्सस्स णिवेदिमि [साधु ! रे श्रीखण्डदास धार्मिक, साधु ! येन दत्तमात्रेण एव तेन दोहदेन ईदृशी नवमालिका संवृत्ता येन निरन्तरोद्भिन्नकुसुमगुच्छशोभितविटपा उपहसन्तो इव लक्ष्यते देवोपरिगृहीतां माधवोलताम् । तत् यावत्त्वा प्रियवयस्यस्य निवेदयामि] । (परिक्रम्य अवलोक्य च)

एसो क्वु पिअवअस्सो तस्स दोहदस्स लक्ष्यअदाए परोक्खं वि तं गोमालिञ्चं पञ्चक्खं विअ कुसुमिदं पेक्खन्तो हरिसुपफुल्ललोचनो इदो एव्व आअच्छदि । ता जाव णं उवसप्पामि ।

[एष खलु प्रियवयस्यः तस्य दोहदस्य लक्षप्रत्ययतया परोक्षामपि तां नवमालिकां प्रत्यक्षामिव कुसुमितां प्रेक्षमाणः हर्षोत्फुल्ललोचन इत एव आगच्छति । तद्यावदेनम् उपसर्पामि । (इति राजानं प्रति गतः) ।

Jest.—Bravo ! O pious Srikhandahasa, bravo ! For, no sooner was the recipe applied, than the Navamalika was so changed as to appear, with twigs adorned by close-grown bunches of flowers, like tittering at the *Madhavi* creeper the chosen-of-the-queen. So I will go and report to my dear friend. (*Going round and observing*) Here indeed my dear

friend comes this very way, with eyes beaming in joy, as if seeing before his eyes, though out of sight, the *Navamalika* in flowers because the recipe has gained confidence (or—because he has confidence in the recipe). So I will approach him. (*Moves towards the king*),

Beng.—बिधु—साधु श्रीशुभदास धार्मिक साधु! कारण तोमार उषध देणुमानात्रै नबमालिकाव डाले डाले गाये गाये लागिना फुलेर छडा बाहिर हईराछे। एमन शोभा हईराछे वे मने हर से देवीर खासेर माधवीलतार निके चाहिना उपहासेर हासि हासितेछे। याई प्रियवरसुके, याईया बलि। (परिक्रमण करिग्या देखिग्या) এই যে প্রিয়বরসু এই নিকেই আসিতেছেন। এই উষধে তাঁহার এতই বিশ্বাস যে নবমালিকাকে না দেখিয়াও মনে করিতেছেন তাঁহার চক্ষের উপরই সে ফুলে শোভিত হইরাছে, আর আনন্দে তাঁহার চক্ষু হাসিতেছে। যাই তাঁর কাছে যাই। (রাজার নিকে অগ্রসর হওয়া)।

CHARCHA

1. दत्तमारुच—दत्तमेव इति दत्तमारुचम्, तिल। It was but applied and not a moment elapsed but blossoms appeared.

2. धन धन—Both these imply हेतु। अर्थ। The first धन gives the reason for साधुवाद। The second supplies the हेतु of उपहास।

3. निरन्तर &c.—निरन्तरं यथा तथा चक्षिनाः निरन्तरीक्षणाः। तादृशाः कुसुमगुच्छाः। तैः श्रीमिता विटपा यस्याः।

4. लब्ध &c.—लब्धः प्रत्ययी यस्मिन् तत् लब्धप्रत्ययम् in which one has faith. Or लब्धः प्रत्ययी धन स लब्धप्रत्ययः one having faith. तस्य भावः ३ ' तथा। हेतौ तथा।

5. परीक्षम्—अच is इन्द्रिय। “पाशकीऽचीऽक्षमिन्द्रियम्” इत्यनेकार्थः। पर is दूर hence दूरस्थ by लक्षणा। “दूरानास्तीक्ष्णमाः पराः” इत्यमरः। अक्षेभ्यः पराः (beyond the range of the senses) gives पर + अच + टाप् स्त्रियात्, the समास being of the मयूरव्यंसकादि class, and परा having become पर by “सर्वनाकी इत्तिमान्नि पुंवद्भावाः”। This becomes परी अच + टाप्—by “परीभावः परस्याच्” ; thence we get परीअ + टाप् =

परोच्चा by “एङ्; पदान्नादति” । This is on the supposition that पर, as नागेश्च supposed, is an interpolation in the गणसूत्र “प्रतिपरसमनुभ्योऽञ्च” । Those who accept this rule in its entirety may also derive with अचि thus :—अञ्चः परम् = पर + अचि + टच् समासान् beyond the senses. अव्ययी— । The समास is अव्ययी—, because the गणसूत्र is under the rule “अव्ययीभावे शरत्प्रभृतिभ्यः” । पर leads because the गणसूत्र has प्रतिपरसमनुभ्यः in the पञ्चमी । टच् is attached by the same गणसूत्र । Lastly पर + अचि + टच् = पर + अचि + टच् by “उत्त्वं वादेः परादञ्चः” = परोच्चम् in the neuter. Next परोच्चम् किञ्चित् अस्ति अस्याः इति परोच्च + अच् मत्वर्थे = परोच्चा having something beyond the range of vision. For the षोडशकार in परोच्च some appeal to निपातन in the rule “परोच्चे लिट्” । “परोच्चावः परस्यान्तं परोच्चे लिटि दृश्यात्” । उत्त्वं वादेः परादञ्चः सिद्धं वाचान्निपातनात् ॥”

6. प्रत्यक्षम्—सानीयमण्याः इति प्रति + अचि + टच् समासान् प्रत्यक्षम् cognisance of the eye. अव्ययी—with टच् by “प्रतिपरसमनुभ्योऽञ्चः” । प्रत्यक्षम् अस्ति अस्याः इति अच् मत्वर्थे &c.

7. हर्षोत्फुल्ल &c.—उद्ध + फल + क्त कर्त्तरि उत्फुल्लम् &c.

14. (ततः प्रविशति यथानिर्दिष्टो राजा) । राजा—
(सङ्घर्षम्)

उद्दामोत्कलिकां विपाण्डुररुचं प्रारब्धजुग्मां त्रया-
दायासं श्वसनोद्गमैरविरलैरातन्वतीमात्मनः ।
अथोद्यानसतामिमां समदनां नारीमिवाग्यां ध्रुवं
पश्यन् कोपविपाटसद्युतिं सुखं देव्याः करिष्याम्यहम् ॥ ३० ॥

(Now enter the king as described).

King—(With joy) Watching with interest this garden-
creeper like another woman in love—the creeper that, in a
moment, has exuberantly budded blossoms ; has commenced

to bloom; has become white in complexion and is causing exertion to herself from the not infrequent blasts of the south wind—I shall surely render the queen's face purple with rage to-day.

Beng. (तारपत्र कथित अवश्याय राज्ञीर प्रवेश) । राज्ञी—(सहर्षे) देहि तेहि कृणमधो এই উদ্যানলতার সর্বাঙ্গে কলিকার উপগম হইয়াছে, তাহাদের বিকাশ আরম্ভ হইয়াছে, কাঙ্ক্ষিত শুভবর্ণ হইয়াছে । তারপত্র থাকিয়া থাকিয়া দক্ষিণবায়ুর আঘাতে যেন উহা আগ্রাসের সহিত দুলিতেছে । মোটের উপর এ যেন একটা সকামা নারীর মত হইয়াছে, তাই আমি আজ ইহার দিকে আগ্রহের সহিত চাহিয়া থাকিব, আর দেবীর মুখ কোণে রক্তবর্ণ হইয়া যাইবে ।

उद्दामति । अन्वयः—भ्रुवमद्य क्षणात् उद्दामीत्कलिकां प्रारब्धजृम्भा विपाङ्कुररुचम् अचिरलैः स्वसनीद्गमैः आत्मनः आयासमातन्वतीम् इमान्द्वानलतां समदनाम् अन्यां नारीमिव पश्यन् अहं देव्याः मुखं कीपघिपाटलद्युतिं करिष्यामि ।

व्याख्या—‘भ्रुवं’ निश्चितम् ‘अद्य क्षणात्’ दीर्घदानान्त परं अक्षमध्ये एव [पक्षे नायकदर्शनात् परं अक्षमध्ये] ‘उद्दामम्’ अतिप्रभूतं यथा तथा ‘उत्कलिकाम्’ उद्गन्तु-सुकलाम् [पक्षे ‘उद्दामा’ अतिशायिनी ‘उत्कलिका’ उत्कृष्टा यस्याः ताम् । सागरिका अपि तादृशी एव] तथा ‘प्रारम्भा’ प्रकान्ता ‘जृम्भा’ जृम्भः कलिकाविकारा इत्यर्थः यस्याः [पक्षे ‘प्रारम्भा जृम्भा’ जृम्भणं दीर्घल्यादिति भावः यथा] अपि च ‘विपाङ्कुरा’ मुकुलैः विशेषेण पाङ्कुरा यथा ‘रुक्’ कान्धियस्याः ताम् [पक्षे उत्कलिकावप्राटव चिन्तया पाङ्कुरच्छविम् । तथैव सम्प्रति सागरिका] किञ्च ‘अचिरलैः’ निरन्तरैः ‘स्वसनस्य’ वायोः मलयामिलस्य ‘उद्गमैः’ आविर्भावैः आहतमिरिति यावत् ‘आत्मनः आयासं’ क्लेशम् ‘आतन्वतीं’ पुच्छन्तीं पुष्पसवकभारान् क्लेशेन चञ्चन्तीम् [पक्षे ‘अचिरलैः स्वसनस्य’ निःश्वासस्य ‘उद्गमैः’ आविर्भावैः वारं वारं दीर्घं निःश्वास इत्यर्थः । अन्यत् समानम्] ‘इमान्द्वानलतां’ मत्परिगृहीतां नवमालिकाम् [अतिवीद्यान-चारिणीं सागरिकामिवपि अनुनीयते] ‘समदनां’ सानुरागाम् ‘अन्याम्’ अपरा देवीव्यतिरिक्तानित्यर्थः ‘नारीमिव पश्यन्’ वीक्षमाणः ‘अहं देव्याः’ वासवदत्तायाः ‘मुखं कीपेन विपाटला’ विशेषेण पाटला चारुता ‘द्युतिः’ कान्तिः यस्य तथापि ‘करिष्यामि’ इति अचिरमेव भविष्यतः सागरिकाविषयस्य वासवदत्ताकीपस्य च्छाया । शार्दूलविक्रीडितं वृत्तम् ।

CHARCHA

1. यथानिर्दिष्टः—यथा यादृशं निर्दिष्टः । सप्तसुपा ।
2. उद्दामोत्कलिकाम्—For उद्दाम see Act I, Sl. 12. Applies to उद्यानलता and also समदना नारी । उद्गता कलिका अस्या उत्कलिका । Also for नारी, उत्कलिका is उत्कण्ठा । “कथितोत्कलिकीत्कण्ठाहिला सलिल-वोचिषु” इति मेदिनी । Construe चषान् उद्दामोत्कलिकाम्—In a moment she became profusely budded. For नारी, the moment she saw the hero she felt a longing for him. This is what happened with सागरिका ।
3. विपाण्डुर &c.—चषान् has to be taken with *all*.
4. प्रारब्ध &c.—जृम्भा is विकाश, *i. e.*, blooming (लता पक्षे), also जृम्भा yawning (नारी पक्षे) । “जृम्भा जृम्भे विकाशे च” इति विश्वः ।
5. शसन &c.—शसन is मारुत wind (लता पक्षे), also शसन sigh (नारी पक्षे) । “शसनो मारुते शसे” इति विश्वः ।

15. विदू—(सहसोपसृत्य) जग्दु जग्दु पियवशस्सो ।
भो बशस्स दिट्ठिआ वट्ठसि [जयतु जयतु पिअवयस्सः । भो
वयस्स दिट्ठिआ वट्ठसे] । (जेण दिस्समेत्तेण इति पुनः पठति) ।

Jest.—(*Suddenly approaching*) Prosper, let my dear friend prosper. Ho! Friend, luckily do you prosper. (*Repeats* “For no sooner &c.”).

राजा—वयस्स, कः सन्देहः । अचिन्थो हि मणिमन्त्र-
महौषधीनां प्रभावः । तदादेश्य मार्गं येन वयमस्य तदवलोकनेन चक्षुषः फलमनुभवामः ।

King.—I doubt not, friend (Lit. What doubt is there) ; inscrutable is the power of gems, charms and herbs. Show me then the way that I may realise the use of eyes by seeing it.

विदू—(साटोपम्) एदु एदु भवं [एतु एतु भवान्] ।

Jest.—(*With an air of importance*) Come, let Your Highness come.

রাজা—গচ্ছাঘতঃ । (উভৌ সগর্বং পরিক্রামতঃ) ।

King.—Go ahead. (*Both go round the stage triumphantly*).

Beng. বিহু—(হঠাৎ উপস্থিত হইয়া) জর হটুক, প্রিয়বয়স্কের জর হটুক । ওগো বরজ, ভাগ্য আপনাকে বাড়াইয়াছে । (“উষধ দেওয়া মাজই” ইত্যাদির পুনরাবৃত্তি) । রাজা—তাতে সন্দেহ কি ? যদি মজ মহৌষধি প্রকৃতির প্রভাব অচিন্তনীয় । তবে পথ দেখাইয়া চল, আমিও দেখিরা চকু সার্থক করি । বিহু—(ভাঁকের সহিত) আহ্নন, আগনি আহ্নন । রাজা—আগে চল । (উভয়ের সগর্বে পরিক্রমণ) ।

CHARCHA

১. অশ্বিন্দৌ হি &c.—After প্রলাব:, As. B and As. N add—
“পশ্য—কচ্ছি শ্রীপুরুষোত্তমস্য সমরে হৃদা মচ্ছি ব্রহ্মনির্গট মন্দবলী বৈভক্তিবসুধামূল্য
মুজঙ্গা হতা: । পূৰ্ণ সন্ধ্যাষটীকানরমটা য়ে মেঘনাদাহতা: পীলা তেপি মহৌ-
ষধৌগুণনিধিন্ম’ পুনর্জীবিতা: ॥” Translate thus—Behold—
The enemies fled on seeing the gem on the neck of Purusho-
ttama (Vishnu) at fight ; the snakes overcome by the force of
incantations live underneath (lit. at the bottom of) the earth ;
they again, the monkey warriors of valiant Lakshmana who
were previously felled by Meghanada, revived on inhaling the
odour of the great herb, the repository of all virtues.” The
verse looks like an interpolation. The first line I have not been
able to verify. In the second, there is conflict with the *Maha-*
bharatam where snakes are said to have returned to Patala to
escape the onslaught of Garuda. The last two lines contra-
dict the Ramayanam. The herb was procured when Laksh-
mana was apparently killed by Ravana after the death of
Meghanada. Bohtlingk and Garbe omit the verse, I believe
rightly.

2. साटोपम्—चाटोप is गर्व pride. 'The pride is due to the fact that he brings news of such importance that the king says "तदवलीकनेन चक्षुषः फलमनुभवामः"।

3. सगर्वम्—The गर्व arises from the thought that the queen will be defeated in the contest that is coming.

16. विदू—(आकर्ष्यं सभयं निवृत्त्य राजानं गृहीत्वा ससम्भ्रमम्) भो वधस्स एहि पलायन्ह [भो वयस्य एहि पलायामहे] ।

Jest.—(Listening, turning back in fright taking the king by the hand—with agitation) Ho ! Friend, come let us flee.

राजा—किमर्थम् ?

King.—What for ?

विदू—भो एदस्मिं वडलपादवे कोबि भूदो पडिवसदि
[भो एतस्मिन् वकुलपादपे कोऽपि भूतः प्रतिवसति] ।

Jest.—Ho ! Some spectre lives in this Vakula tree.

राजा—धिसूखं, विश्रब्धं गम्यताम् । कुत ईदृशानामत्र
सम्भवः ?

King.—Fie ! Idiot ! Proceed in confidence. Whence is the presence of such here ?

विदू—फुडक्खरं एव्व मन्तेदि । जइ मम वचनं न पत्ति-
आपसि ता अग्गदो भविअ सणं एव्व दाव आकखेहि [स्फुटा-
क्षरमेव मन्त्रयते । यदि मम वचनं न प्रत्येषि तदा अघतो
भूत्वा खयमेव तावदाकर्णय] ।

Jest.—It mutters distinct syllables indeed. If you do not believe in my words, then come up in front and listen yourself.

राजा—(तथा कृत्वा श्रुत्वा च)

स्यष्टाक्षरमिदं तावन्मधुरं स्त्रीस्त्रभावतः ।

अस्याङ्गत्वादिनिष्ठादि मन्ये वदति सारिका ॥ २२ ॥

(ऊर्ध्वं निरूप्य स्मितं कृत्वा) सारिकैव ।

King.—(*So doing and listening*) 'This really has distinct syllables ; is sweet from feminine nature ; is without resonance through the smallness of the body ; methinks it is a *Sarika* (*Myna*) talking. (*Looking with care overhead—smiling*) A *Myna* indeed !

Beng. विदू—(सुनिय़ा सञ्जरे फिरिया राज़ार हाते धरिया—बाञ्जभावे) ओके बरञ्ज, चपून् पालाई । राज़ा--केन ? विदू—एही बकूल गाछे झूत आछे । राज़ा—हरू भूर्ख, निर्जरे बाओ । एथाने ओसब कोथा हईते आसिबे ? विदू—स्पष्ट कथा सुलि बलिजेछे । आमार कथार बिबास ना करेन, सामने आसिया निजेई सुनून् । राज़ा—(ताहा करिया ओ सुनिया)—एर अकरञ्जलि स्पष्टई बटे, ए मधुर, अतएव स्त्रीजाति हईबे ; आर एर कथार अनुनाद हरू ना, अतएव ए आकारे होट । तबे कि मरना कथा कहितेछे ? (आज करिया उपरैर दिके देखिया हासिया) मरनाई तो !

CHARCHA

1. पलायामङ्गि—परा + अय + लट् मङ्गि । “अक्षदी इयीश” इति बहु-वचनम् । परा becomes पला by “उपसर्गस्वायती” ।

2. सम्भवः—This may also mean *possibility*. 'This is As. B's reading. As. N reads प्रभावः—power ; translate—Whence can these prevail here ?

3. अष्टेति । अन्यथः—इदं स्यष्टाक्षरं तावत् । मधुरं स्त्रीस्त्रभावतः । अनिष्ठादि अस्याङ्गत्वात् । मन्ये सारिका वदति । व्याख्या—‘इदम्’ एतत् भाषणं यस्या विदूषकीचीकं तथा ‘स्यष्टाक्षरं तावत्’ स्फुटाक्षरमेव । सत्यमेवाह विदूषकः । किञ्च, इदं ‘मधुरं’ शीबमुखं तत्, मन्ये ‘स्त्रीस्त्रभावतः’ नारीस्त्रभावात् । नारी

काचिन्नपति तेन मधुरमंतज्जातमिति प्रतिभाति । किन्तु मानुषाणामिव चक्षिन्
भाषणे अनुनादो नास्ति । 'अनिङ्गादि' एतत् भाषणं तच्च 'अत्याङ्गत्वात्' सुद्रकाया
'इयमिति हतीः । तत् 'मन्वे' नयं मनुष्यवाक् किन्तु 'सारिका' काचिन 'वदति' ।

4. अनिङ्गादि—नि + ङाद् अव्यक्ते शब्दे + णिनि ताच्छील्ये कर्त्तरि निङ्गादि
resonant. न निङ्गादि ।

17. विदू—(ऊर्ध्वं निरूप्य) क्वधं सच्चं ज्जेव्व सारिका
[कथम् ! मत्थमेव सारिका ?] ।

Jest.—(*Closely eyeing above*) How so ! Is it really a
Myna ?

राजा—(विहस्य) एवम् ।

King.—(*Laughing*) So it is.

विदू—भो वधस्स तुमं भयालुओ जेण सारिकां भूदेसि
मन्तेसि [भो वयस्य, त्वं भयालुः येन सारिकां भूत इति मन्त्र-
यसे] ।

Jest.—Ho ! Friend, you are a timid fellow for you call a
Myna a spectre.

राजा—धिक्खुर्खं, यदात्मना क्ततं तन्मयि सम्भावयसि ।

King.—Fie idiot ! What is done by yourself you ascribe
to me !

विदू—भो जइ एव्वं मा क्व मं णिवारेसि [भो यदि एवं
मा खलु मां निवारय] । (सरोषं दण्डकाष्ठमुद्यम्य) आः
दासीए धीए सारिए तुमं जाणासि सच्चं ज्जेव्व बग्घणो भाष-
दिसि । ता चिह् इमिणा दाव पिसुखजणहिअक्कुडि-
लेण दण्डकट्टेण परिपक्कं विअ कइत्यफलं इमादो वडलपाष-

বাদী আহুষ্ণিষ তুমং পাড়রীক্ষাং [আ: দাস্বা: পুত্রি সারিকি,
 ত্বং জানাসি সত্যমেব ব্রাহ্মণ্যো ভিভেতৌতি । তত্ তিষ্ঠ তাবত্ ।
 শনেন পিশুনজনহৃদয়কুটিলেন দণ্ডকাঠেন পরিপক্বমিব
 কপিত্বফলম্ অস্মাত্ বকুলপাদপাত্ আহুত্ব ত্বাং পাতয়ি-
 শ্বামি] । (ইতি হনুসুদ্যত:) ।

Jest.—Ho ! If so, then do not stop me. (*Raising his staff threateningly*) Ha ! You harlot's brood *Myna*, you think this *Brahmana* is really frightened ! Just wait then. I will bring you down like a ripe wood-apple from the *Vakula* tree by striking with this staff which is crooked like the heart of a wicked person. (*Prepares to strike*).

রাজা—(নিবারয়ন্) মূর্খ, কিমপ্যেবা রমণীয়ং ব্যাহ-
 রতি । তত্ কিমেনাং ত্রাসয়সি । শৃণু বস্ত্রাবত্ । (ভমৌ
 শ্রাক্ষণ্যত:) ।

King.—(*Stopping him*) Idiot ! she is muttering something very sweetly ; why then do you frighten her ? Let us listen. (*Both listen*).

Beng. বিদু—(উপরে দেখিয়া) কি । সত্যই সারিকা ? রাজা—(হাসিয়া)
 তাই । বিদু—ও বরষ, আপনি ভারী ভয়তরাসে, সারিকাকে বলেন তুত ! রাজা—
 দুই মূর্খ, বা নিম্নে করিলে তা আমার খাড়ে দিতেছ ? বিদু—ওমো, যদি তাই, তবে
 আমাকে বারণ করিবেন না । (রাগের সহিত দণ্ডকাঠ ফুলিয়া) আঃ বীণীর বেটা
 সারিকা, তুই মনে করিয়াছিলি ব্রাহ্মণ ভয় পাইরাছে ? তা থাম, আমার এই লাঠি-
 গাছটি খলের মনের মত বীকা, এই বিয়া সারিয়া তোকে এই বকুল গাছ থেকে পাকা
 করেৎ বেলাটীর মত পাড়িব । (সারিকে উদ্ভাত) । রাজা—(খামাইয়া) মূর্খ, এ বড়
 মিষ্টি কি বেশ বলিতেছে, কেন একে ভয় দেখাইতেছ ? এস শুনি । (উভয়ের জ্ঞাপন) ।

CHARCHA

1. भयानुः—भी+आलुच् कर्त्तरि ताच्छील्ये। This is a poetical license. Panini does not allow आलुच् after भी। The affixes enjoined are क्तु, क्तुकन् and क्तुकन् giving भीक्त, भीलुक्त, भीरुक्त respectively.

2. भूत इति—इति योगे प्रथमा as in “कामादमुं नारद इत्यधीधि सः”।

3. पियुन &c.—पियुन is खलु wicked. “पियुनी खलुसूचकौ”। पियुनी जगः। तस्य हृदयम्। तदिव कुटिलम्। This is an attempt at wit.

4. कपित्थफलम्—Witticism continues. Wood-apple from a Vakula tree is funny. The remark perhaps elicited a laugh from the king. “हास्यकरः कलहरतिर्विदूषकः”।

18. विदू—(आकर्ष्य) भो वयस्स सुदं तुए जं एदाए मन्तिदं । एसा भणादि सच्चि को तुए एत्य चित्तफलए आलिहिदो ? सच्चि णं पलत्तमअणमहसवे भअवं अणङ्को । पुणोवि एसा भणादि, कोस तुए अहं एत्य आलिहिदा ? सच्चि किं अणारणं कुप्पसि ? जादिसो तुए कामदेवो आलिहिदो तादिसी मए रदी आलिहिदा । ता अखहासभाविणी किं तुए एदिना आलविदेण ? कहेहि सव्वं वुत्तन्तं । भो वयस्स किं खेदं [भो वयस्स, श्रुतं त्वया यत् एतया मन्वितम् ? एषा भणति— “सच्चि, कखया अत्र चित्रफलके आलिखितः ? सच्चि, ननु प्रहत्तमदनमहोअवे भगवान् अनङ्गः” । पुनरपि एषा भणति— “कीट्ठी त्वया अहमत्र आलिखिता ? सच्चि, किमकारणं कुप्पसि ? याट्ठअखया कामदेव आलिखितस्ताट्ठी मया रतिरालिखिता । तत् अन्वयासभाविनि, किं त्वया एतेन आलपितेन ? कथय सर्वं वृत्तान्तम्” । भो वयस्स किमिदम् ?

Jest.—(Listening). Ho! Friend, have you heard what she has said? She says—“Friend, who is drawn by you on the picture-board here? Surely friend, it is glorious Ananga, Madana’s great festival being on.” Again she says—“Why is myself painted by you here? Friend, why are you offended without cause? As is the Kamdeva drawn by you, so is the Rati drawn by me. So, you perverter-of-facts, what is the use of all this talk by you? Tell the whole story.” Ho! Friend, what is this?

राजा—वयस्य, एवं तर्कयामि । कयापि हृदयवत्तमः
अनुरागात् आलिख्य कामदेवव्यपदेशेन सखीपुरतः अपङ्कतः ।
तत् सख्यापि प्रत्यभिज्ञाय वैदग्ध्यात् असौ अपि तत्रैव रति-
व्यपदेशेन आलिखिता इति ।

*King.—*Friend, I think thus—some one, through love, has painted her hearts’ darling and has concealed (the fact) before her friend under the excuse of (having drawn) Kamadeva. By her friend, again, guessing (the truth), she also is drawn even there through naughtiness under the excuse of (drawing) Rati.

विदू—(छोटिकां दत्त्वा) भो स्वयस्य जुञ्जदि जुञ्जदि
[भो वयस्य, युञ्जते युञ्जते] ।

Jest.—(Snapping his fingers) Agrees, Ho! Friend, it agrees.

राजा—वयस्य, तूर्ण्यी भव । पुनरप्येषा व्याहरति ।

*King.—*Keep quiet, friend, she speaks again.

Beng. विदू—(उनिना) उगो वरञ्ज, ए कि बलिज, उनिजेन त्ते ? ए बल्हे—
“सधि, ए चिज्जकके तुनि काके औकिले ? केन सधि, महनमहोत्सव पङ्कित्ते,

काके आर आँकिय ? भगवान् अनङ्गके आँकियाहि" । ए आबार बल्हे—“तुमि
 आमाके एषाने आँकिले केन ? सपि, गामका चटो केन ? बेमन कामदेव तुमि
 आँकियाह, तेमनि रति आमि आँकिलाम । तुमि मिथ्या बलितेह, ए सब कथा राष.
 सब कथा धुलिया बल ।” वरञ्च ए कि ? राजा—वरञ्च, आमाव मने हय—कौनओ
 रमणी अनुरागिणी हईया अिरजनके आँकिया सनौर काछे कामदेव बलिया ताह !
 नुकाहिल । सधी सेठी बुञ्जिते पारिया छेवतार सहित रति आँकार छले ताकेई
 सेईथाने आँकिल । विदू—(तुड़ी मिया) वरञ्च, ठिक लेगेछे ! ठिक लेगेछे ।
 राजा—वरञ्च, चुप् कर, ए आबार बल्हे ।

CHARCHA

भी वयस्य श्रुतम् &c.—See Para 5, ante. Before this some add
 —विदू—एवं भवति “एतस्य ब्राह्मणस्य भोजनं दीहि” इति । राजा—सर्वमप्यीदमि-
 क्रम्य अथवहरे एव पथ्यवस्यति । तत् सत्यं वद किमालपति सारिका । ‘Tran-
 slate—“*Jest.*—(*Listening*) She says this—Give this Brahmana
 some break-fast. *King*—‘To a glutton everything ends in a
 meal. So tell me truly what the *Sarika* says”. This is obvi-
 ously an interpolation by a clumsy hand. The king had come
 up from the rear and both he and the jester were listening
 together as will appear from paras 16 and 17. He had
 therefore no need of imploring the jester to tell him what the
Myna said.

2. सखीपुरतः—सख्याः पुरतः । “स्वात् पुरः पुरतीऽयतः” इत्यमरः । The
 whole is an अव्यय ।

3. अपङ्कतः—अप + ङ् + क्त कर्मणि । Qual. हृदयवल्लभः ।

4. तत् सख्या &c —Construe सख्या अपि तत् प्रत्यभिज्ञाय &c. तत्
 refers to अपङ्कवकरणम् ।

5. वैदग्ध्यम्—विदग्ध is पण्डित, निपुण &c. तस्य भावः वैदग्ध्यम्
 cleverness.

6. ह्योटिकाम् &c.—A sharp sound produced with the thumb
 and index or thumb and the middle-finger. The king’s ex-
 planation sets the jester in raptures and he expresses his

approval by snapping his fingers and exclaiming युज्यते (it applies). चायेने चिरन्तिः ।

19. विदू—भो एसा भणादि—“सहि मा लज्ज ईदिससस्स कन्धारअणस्स अवस्सं ज्जेव्व ईदिसे वरे अहिलासेण होदव्वं” । भो वअस्स जा एसा आलिहिदा सा क्खु कक्खा दंसणीआ [भो एसा भणति—“सहि मा लज्जस्स । ईदइस्स कन्धारअणस्स अवअस्स-मेव ईदइसे वरे अभिलासेण भवितव्वम्” । भो वयस्स या एसा आलिखिता सा खलु कन्धा दर्शनीया] ।

Jest.—Ho ! She says—“Friend be not ashamed ; of such a gem of a bride the desire for such a bridegroom is bound to arise.” Ho ! Friend, she who is drawn here must be a girl worth looking at.

राजा—यद्येकम् अवहितौ शृणुवः । अस्त्ववकाशो नः कुतूहलस्य ।

King.—If so, let us listen attentively. There is occasion for our curiosity.

विदू—(पुनराकर्ण्य) भो सुदं तुए जं एदाए मन्तिदं । “सहि अबणेहि इमाइं णलिणीवत्ताइं मुणालवलआइं च । अलं एदिणा । कौस अआरणे अत्ताणं आआसिसि” [भोः श्रुतं त्वया यत् एतया मन्वितम् ? “सहि अपनय इमानि नलिनीपत्राणि मुणालवलयानि च । अलमेतेन, कवमकारणे आत्मानम् आयासयसि”] ?

Jest.—(*Listening again*) Have you heard, hey ! what she has said ? “Friend, remove these lotus-leaves and bracelets

of lotus-shoots. Away with all this. Why do you trouble yourself needlessly" ?

राजा—वयस्य न केवलं श्रुतम् अभिप्रायोऽपि लक्षितः ।

King.—Friend not only have I heard but guessed the motive also.

विदू—भो मा पण्डितगर्वं उव्वह । अहं दे एदाए मुहादो सुणिअ सव्वं वाक्खाणइस्सं । ता सुणम्ह । अज्जवि कुरकुराअदि एव्व एसा सारिआ दासीए धीआ [भो मा पण्डितगर्वमुव्वह । अहं ते एतस्या मुखात् श्रुत्वा सर्वं व्याख्यास्यामि । तत् शृणुमः । अद्यापि कुरकुरायते एव एषा सारिका दास्याः पुत्री] ।

Jest.—Ho ! Do not carry the conceit of the learned. I will explain all to you after having heard from the mouth of this bird ; so let me listen. Even now this Sarika, the slave's brood, is muttering.

राजा—युक्तमभिहितम् । (पुनराकर्णयतः) ।

King.—Truly said. (*They listen again*).

Beng. विदू—ओगो, ए वल्ले—“सवि, लज्जा केन ? एमन कञ्चारूप रत्न एरूप वर आर्चना करिबेहे तो” । ओगो वरत्त, वे कञ्जाके आंका हईराहे, से निम्हर भुव श्रुतरी । राजा—यदि त्हाई हर, वहे उना वाडक । आनादेर कौतूहल हउरार विवर बटे । विदू—(आवार सुनिरा) ओगो, सुनिलेन, वा ए बलिा ? “सवि, ए पद्धेर पाता उलि उ गुणाल बलरउलि, दूर कर । एते कि हईवे ? केन निरर्थक रूण पाईतेह ? राजा—वरत्त, श्रु सुनिलाय नर, अतिप्रारउ बुद्धिलाय । विदू—ओगो, वड़ पठित हईराहि बलिना लौक करिबेन ना । आगे एर भूष षेके सब सुने निई, तार पर आंगनाके सब बुधाईरा दिव । तवे सुनि, ए दासीर बेटी एखनउ कुर्कुव करिबेहे । राजा—ठिक बलिनाह । (पुनराय अवन) ।

CHARCHA

1. सखि मा लज्जस्व &c.—See Para 6, ante. दर्शनीया worth seeing, hence *beautiful*. Comp. “दर्शनीया चक्ष्या चाकृतिः”—Sak. V.

2. अवकाशः—अवकाश is opportunity, room. There is room for curiosity because she is beautiful.

3. अपनय &c.—See Para 8, ante.

4. मा पण्डित &c.—From मा to व्याख्यास्यामि is by Tarkavachaspati and others placed after the speech of the king ending with कुतूहलम् । This is altogether out of place there. By saying “there is room for curiosity” the king makes no display of his superior wisdom, and the remark “don't be conceited” is uncalled for. But here after “I understand the motive also”—“अभिप्रायोऽपि लक्षितः”—the Jester's retort comes in quite naturally. पण्डितानां गर्वः पण्डितगर्वः &c.

5. व्याख्यास्यामि—वि+आ+चक्ष् or ख्या+लट् सिप् । Bhattoji restricts ख्या to सार्धधातुक affixes only. In the case of an सार्धधातुक it is चक्ष्, which becomes ख्या, that takes the affix, and not the independent ख्या । Others however allow the option to attach सार्धधातुक affixes to ख्या direct or through चक्ष् । “चक्षिणः ख्याञ्” restricts चक्ष् and not ख्या । Don't you think you alone understand, wait till I hear all and then I shall explain to you a good deal more you do not think of !!

6. कुरकुरायते—Here कुर is an imitation of the note of the *Myna*. Hence कुर इति अच्युक्तशब्दं करोति इत्यर्थे अच्युक्तातुकरणात् कुर-शब्दात् ङाच् । This gives कुर+ङाच् इति करोति । Now “ङाचि बहुलं हे भवतः” gives the double form even before ङाच् is attached, i. e., when ङाच् is in contemplation. Thus कुरकुर+ङाच् करोति । Next “लौहितङाञ्भ्यः कश्चवचनम्” gives कुरकुर+ङाच्+क्वच्+ङद् तिप् or ते—कुरकुरायति or कुरकुरायते ।

20. विदू—भो वचस्व एसा क्वु सारिषा दासीए दुहिदा

चउव्वेदो विप्र बम्हणो रिचाइं पठिदुं पउत्ता । [भो वयस्य, एषा खलु सारिका दास्या दृष्टिता चतुर्वेदइव ब्राह्मणः कृचः पठिसं प्रहृत्ता] ।

Jest.—Ho ! Friend, this slave-girl of a Sarika has begun reciting *Riks* like a Brahmana versed in the four Vedas.

राजा—वयस्य, कथय किमप्यन्यचेतसा मया नावधारितं किमनया उक्तमिति ।

King.—Friend, repeat. What she said could not be caught by me with my mind elsewhere.

विदू—भो एवं भणादि—

दुक्कहजनअणुराश्रो लज्जा गुरुइं परव्वसो अप्पा ।

पिअसहि विसमं पेअं मरणं सरणं एवरमेकं ॥

Jest. Ho ! She says this—“This love is for one that is hard to reach. My person is under the control of another, this love is unequal ; great is my shyness. Dear friend, death alone is the best refuge.”

राजा—अहो ! महाब्राह्मणं वसन्तकं त्यक्त्वा कोऽन्य एवं-विधानामृचामभिन्नः ?

King.—Ha ! Barring the great Brahmana Vasantaka who else is versed in such *Riks* ?

विदू—तदो किं ए वल्लु एदं [ततः किं नु खलु इदम्] ।

Jest.—What then is this really ?

राजा—ननु गाथा इयम् ।

King.—Well, it is a *Gatha*.

विदू—कधं विप्र [कथमिव] ।

Jest.—What is that like ?

राजा—कथापि स्नाध्यथौवनया प्रियतममनासादयन्त्या
जोवितनिरपेक्षया उन्नम ।

King.—It was spoken by some one of commendable youth
unable to meet her best beloved and become careless of life.

Beng. षण्णो वरञ्ज ए वीनौर बेटी सारिका जोवे ठाकुरेर मत् षक् पड़िते
आरञ्ज करिग्राहे । राजा—वरञ्ज, अञ्जने हिनान, कि बलिज सुनि नाई, बज देखि ।
विदू—षण्णो এই বলে—“এ ভালবাসা বার প্রতি পড়িগ्राহে, তাকে পাইব না । আমি
পরার্থীন, এ ভালবাসা অসমানে খড়িগ्राহে, আমার লক্ষা অত্যধিক । শ্রিয়সখি,
একমাত্র বৃত্তু আমার উৎকৃষ্ট গতি” । রাজা—আহা ! মহাব্রাহ্মণ বসন্তক ছাড়া
এমন ষক আর কে জানে ? বিদূ—তবে এ কি ? রাজা—এ যে গাথা । বিদূ—
কি রকম ? রাজা—কোনও মাথায়ৌবনা কামিনী শ্রিয়তমকে না পাইরা প্রাণের
আশা ছাড়িরা এ কথা বলিগ्राহে ।

CHARCHA

1. चतुर्वेदः—चतुरी वेदान् वेद इति चतुर्+वेद+अच् by “तदधीति
तद्वेद” । Now अच् disappears by “सर्वसादृश्रिगीष लः” । The form
is चतुर्वेदः । The compound is allowable by “तद्धितार्थोत्तरपदसमाहार
श्च” । तद्धितार्थे द्विगु here bars “दिक्संख्ये संज्ञायाम्” । This is the
reading of As. B. Several others supported by As. N read
चतुर्वेदी which agrees well with the current द्विवेदी and त्रिवेदी ।
The derivation is चतुर्वयवा वेदाः चतुर्वेदाः । चतुर्वेदाः इति अस् विव-
लेन इति चतुर्वेद+इति मत्वर्थे । अच् is a verse of the ऋग्वेद ।

2. अन्वचेतसा—अन्वक्षिन् चेतः अस् । तेन ।

3. दुर्लभ &c.—See Para 8, ante.

4. महाराज्यम्—महान् राज्याश्चः महाराज्याश्चः this is a taunt. महन्
in such compounds sometimes expresses censure. “ब्रह्मे तैसी तथा
मासी वैशे जीतिविधि द्विजे । याथाया पथि निद्राया महच्छब्दी न हीयते ॥”

5. गथा—गथा in Prakrit and गथा in Sanskrit have the same arrangement of मात्रा ।

6. श्राव्य &c.—श्राव्यं प्रशस्यं यौवनमत्याः &c. One in the prime of youth, &c. Or one whose youth has developed heavenly beauty, such beauty as to be proud of.

7. जीविते &c.—निर्गता अपेक्षा अस्याः निरपेक्षा regardless. जीविते निरपेक्षा &c.

21. विदू—(उच्चैर्विहस्य) भोः किं एदेहिं वक्रभणितेहिं ।
उजुधं एव्व किं ण भणसि जह मं एव्व अणासादअन्तीए त्ति ।
अण्णहा को अण्णो कुसुमचावव्वव्वदेसेण णिक्कवीअदि [भोः
किमेतैर्वक्रभणितैः ? ऋजुकमेव किं न भणसि यथा “सामिह
अणासादयन्त्या” इति ? अण्णया वाः अण्ण्यः कुसुमचापव्यप-
देशेन निक्कयति] ? (हस्तालां दत्त्वा उच्चैर्विहसति) ।

Jest.—(*Laughing loudly*) Ho ! Away with all this circumlocution. Why not say straight “unable to ‘meet myself’ ? Otherwise, who else can be concealed with the excuse of being Kusumachapa (Cupid) ? (*Claps. his hands and laughs loudly.*)

राजा—(उर्ध्वमवलोक्य) धिक्पूर्णे, किमुच्चैर्विहसता त्वया
वासितेयं, येन उड्डीय अन्यत्र क्वापि गता । (इति निरु-
पयतः) ।

King.—(*Looking up*) Fie ! Idiot ! Why have you frightened her laughing loudly so that she has flown away somewhere else ? (*They look attentively*) .

विदू—(विसोक्य) एसा कण्णलीघरं एव्व गदा ता एहि
S. R.—Ratnavali—4.

अयुसरिह [एषा कदलीगृहमेव गता तदेहि अनुसरामः] ।
 (इति परिक्रामतः) ।

Jest.—(*Espying*) Here, she has gone to the Banana-bower ; come then, let us follow. (*They go round the stage*).

राजा—दुर्गारां कुसुमशरव्यथा वदन्त्या

कामिन्या यदभिहितं पुरः सखीनाम् ।

तद्भयः शिशुकमारिकाभिरुक्तं

ध्वानां अव्यपुत्रातिथित्वमिति ॥ ३३ ॥

King.—Uttered again by children, parrots and *Sarikas*, that which is said before her friends by love-stricker: girls bearing the unmitigating pains of the flowery arrows, becomes a casual guest in the ear-holes of the lucky.

Beng. विद्—(उक्त हासिना) उगो एत मव वीका कथाय काव कि ? सोबाहै केन बलूम ना “आमाके ना पाहिरा” । आपनि छड़ा आर काके बघनेर नाम कुरिरा लूकान बाहिजे पावे ? (हाउतालि दिना उक्त हासि) । राजा—(उपरे ताकाहिरा) विद् भूर्ब. बोरे हासिरा एके केन उर देखाहिले, आर ए कोथार उडिरा गेल ? (उतरे धूम्रिते आसिल) विद्—(सेविरा) ए कनजीबरेहै गेल, आहन, आनराउ बाहै । (उतरेर परिक्रमण) । राजा—कामिनी कुसुमबाणेर असक बेधनार पीडित हैरा सवीनेर काहे बाहा बले, निशुतरा, उक्त पाथी उ मारिका से उलि आलाय प्राउकरा । बावेर अपुठे ताल, ताराहै ता उमिते पाव ।

CHABCHA

1. वद &c.—अव+क्त भावे मन्थित statement. वक्रादि भवितानि round about statements. &c.

2. दुर्गारामिति । अन्वयः—दुर्गारां कुसुमशरव्यथा वदन्त्या कामिन्या सखीनां पुरः यदभिहितं तत् शिशुकमारिकाभिः भयः उक्तं (सन्) ध्वानां अव्यपुत्रातिथित्वमिति । व्याख्या—‘दुर्गारां’ दुर्गरिद्वारा ‘कुसुमशरव्यथा’ पुष्पबाणस्य कन्दर्प-

पातितस्य 'व्यथा' यौङां 'नहन्त्या' अगुमवन्त्या 'कानिन्त्या' कामवत्तं गतवा स्त्रिया
 'बन्धीनां पुरः' अन्ते निजवेदनामधिह्वय 'यत्' वचः 'अभिहितम्' उक्तं 'तत्' वचः
 'समीपस्थैः' 'शिशुभिः' युक्तैः सारिकाभिः' च परिगृह्य 'भूयः उक्तं' पुनरपि अन्धास-
 वशात् आहतं सत् 'बन्धीनां' भाग्यवतां पुरवाणां 'अवचयवत्' सर्वविपरस्य 'अति-
 धित्वं' अवसमाश्रयम् 'एति' लभते ग्रहन्ति चान्ते यदि भाग्यमस्ति । अन्धा वरं
 यदेतत् ग्रहन् इति भावः । प्रहर्षिणीकृतम् । " कौ कौ गच्छिदग्रवतिः प्रहर्षिणी-
 यम्" इति कथञ्चान् ।

3. कुसुम &c.—कुसुमानि एव शराः कुसुमशराः । तेषां व्यथाम् । The
five flowers are "अरविन्दमश्रीकण्ठ चूतश्च नवमल्लिका । नीलोत्पलश्च पञ्चैत
 पञ्चबाणस्य श्रावकाः ॥"

४. शिशुक &c.—This is how As. N reads it. As. B has
 मुकशिशुसारिकाभिः । मुक and सारिका naturally go together ; the
 reason why they are to be separated by शिशु is not apparent.

5. अवच &c.—श्रूयते आभ्याम् इति श्रु + ह्युट् करणे अवचे the ears.
 अवचधीः पन्थाः &c. see व्याख्या ।

22. विदू—भो वयस्य एदं क्व क्व अश्लीघरभम् । जाव
 पविशन् [भो वयस्य, एतत् खलु कदलीगृहम् । यावत्
 प्रविशामः] । (इति प्रविशतः) । भो अलं दाव ताए
 दासौए धीआए सारिआए अखेसिदेव । एय दाव मल-
 अमाददेवमायकअश्लीदससीदले सिखातले उपविशिअ
 मुहुत्तचं वीसमन् [भो अलं तावत्तखा दाखाः पुत्राः
 सारिकायाः अन्वेषितेन । अत्र तावत् मलयमारुतवेपमानकद-
 लीदक्षणीतले सिखातले उपविश्य मुहूर्तं विश्राम्यामः] ।

1. *Jest.*—Ho ! Friend, this is the Banana-bower, let us
 enter. (*They enter*). Ho ! Away with the trouble of search-

ing for that slave-girl of a Sarika. Here we shall rest for a moment sitting on this stone-slab cool with the leaves of plantain-trees swinging under the south-wind.

राजा—यद्भिरुचितं भवते । (इत्युपविशतः । राजा दुर्वारामित्यादि पुनः पठति) ।

King.—As pleases you. (*They sit down. The king repeats "Uttered again &c."*)

विदू—(पार्श्वतोऽवलोक्य) भो वयस्स एतेषु उग्घाडिभ-
दुषारेण दुष्टवाणरेण ताए सारिभाए पञ्चरेण होदब्बं [भो
वयस्स एतेन उच्चाटितद्वारेण दुष्टवानरेण तस्याः सारिकायाः
पञ्चरेण भवितव्यम्] ।

Jest.—(*Looking to one side*) Ho ! Friend, this must be the cage of that *Sarika* with its door opened by the wicked monkey.

राजा—वयस्स, निरूप्यताम् ।

King.—Friend, let a search be made.

विदू—जं भवं आणवेदि [यत् भवान् आण्णापयति] ।
(परिक्कम्भावलोक्ख च) एसो वि चित्तफलधो । जावणं
गेण्हासि [एषोऽपि चित्तफलकः । यावदेनं गृह्णामि] ।
(सङ्कीत्वा निरूप्य च सहर्षम्) भो वयस्स दिट्ठिभा वक्कसि
[भो वयस्स दिट्ठ्या वर्षसे] ।

Jest.—As your Majesty commands. (*Going round and observing*) Here is the picture-board too. I will pick it up. (*Picking up and observing closely—with joy*) Ho ! Friend, luckily do you prosper !

Beng. विदू—एगो बरत, এই তো কদমী ঘর। আহন ভিতরে বাই। (উত্তরের প্রবেশ)। ওগো, সেই বাঁদীর বেটী গারিকার অঘেবেণে কাজ নাই। এখানে মলয়-বায়ুতে কলাপাতা কাঁপিতেছে, তাই এই পাখরগানি বেশ ঠাণ্ডা হইয়া আছে, এতে কিছুকণ বসিয়া বিশ্রাম করি। রাজা—বা তোমার ইচ্ছা। (উত্তরের উপবেশন। রাজার “কামিনী কুম্ববাণের—” ইত্যাদির পুনরাবৃত্তি)। বিদূ—(এক পাখে দেখিয়া) এই বোধ করি, সেই সারিকার পঙ্কর, ছুটে বানরে দরজা খুলিয়া দিয়াছে। রাজা—বরত ভাল করিয়া দেখ। বিদূ—যে আচ্ছা। (পরিক্রমণ করিয়া ও দেখিয়া) এই বে চিত্রকলকথানিও আছে। তুলিয়া লই। (তুলিয়া লইয়া ভালরূপে দেখিয়া পরর্বে) ওগো বরত, ভাগ্যের জ্বোরে আপনার বুদ্ধি হইল !

CHARCHA

1. मलयमाहृत &c.—‘मलयस्य’ गिरेः ‘मारुतः’। तेन विपमानानि यानि ‘कदलीदलानि’ तैः ‘श्रीमलम्’। This is the reading of As. B. Others have मन्दमाहृतीर्षिज्ञहालकदलीदलश्रीमलम्। Explain—‘मन्देन मारुतेन’ द्वैतज्ञा ‘उर्षिज्ञानि’ सञ्चलन्ति यानि ‘बालकदलीदलानि’ कीमलकदलीपत्राणि तैः ‘श्रीमलम्’ &c.

2. उद्घाटित &c.—See पञ्चरमुद्घाट्य &c. Para 11. Construe एतेन नव्याः स्मरिकायाः पञ्चरेण भवितव्यम्—this must be the Myna’s cage. किन्तुतेन पञ्चरेण ?—दुष्टवानरेण उद्घाटितवारिण ।

3. एषीऽपि &c.—The अपि is misplaced. Construe एष चित्रकलक्रीडि ।

23. राजा—(सकौतुकम्) वयस्य किमेतत् ?

King.—(With curiosity) Friend, what is this ?

विदू—भो एदं तं जं मए भणिदं । तुमं जेव्व एत्थ अलि-
खिदो अण्णहा को अण्णो कुसुमचावव्ववदेसेण विण्णवीषदि
त्ति [भो एतत् तत् यण्णया भणितम् । त्वमेव अत्र अलि-
खितः अन्यथा कः अन्यः कुसुमचापव्यपदेशेन निरूपयति इति] ।

Jest.—Ho ! It is that which was told by me—“Yourself

is here drawn, otherwise who else can be concealed with the excuse of Kusumachapa (Cupid) ?”

राजा—(सङ्घर्षं हस्तौ प्रसार्य) सखे, दर्शय दर्शय ।

King.—(Stretching his hands with joy) Show me friend, show me.

विदू—ए दे दंसपुत्रं । सापि कथञ्चा एत्य एव्य भालि-
हिदा । ता किं पारितोसिएण विद्या ईदिसं कञ्चारण्यं
दंसीषदि [न ते दर्शयिष्यामि । सापि कथञ्चा अत्रेव भालि-
खिता । तत् किं पारितोषिकेण विना ईदृशं कञ्चारणं
दय्यंते] ।

Jest.—I will not show you. That girl too is drawn here
Is such a gem of a damsel shown without a reward ?

राजा—(कटक्वमर्पयन्नेव बलात् गृहीत्वा विलोक्य सवि-
कथयन्) वयस्य, पश्य—

बोलावधूतपद्म कथयन्ती पञ्चपातमधिकं नः
मानसमुपैति केयं चित्रगता राजहंसौव ॥ ३४ ॥

King.—(Forcibly seizing the board with a bracelet offered
and seeing—in wonder) Friend, behold—who is this—trans-
ferred to canvas, showing great leaning towards me with
Lakshmi surpassed by grace—entering the mind like a female
swan entering the *Manasarowara* flapping her wings, grace-
fully moving on and gently agitating the lotuses there ?

Beng. राजा—(कौटुम्बिकेण सहित) सखे ए किं ? विदू—कंठी, आदि)
कंठी—“आपनाकेई एके चीका हरेके, का नरेके कामकेव नरेण आके काके
नूकान बाइ” रेकादि, ए ताई । राजा—(महर्षे हाके बाईदेना) कथं, मये

देखात । विद्—ना, देखाव ना । से नेरेगे एते आका आहे । पारितोषिक हाडा एवन कस्तारह देखाव वाव ना । रात्रा—(बलर विद्या ज्ञोर करिवा निद्रा देगिरा सविम्वरे) बरह देव—टिडहित ए कत्रा के, विलासे मन्त्रीकेगे पराज्वर करियाहे ; आवार अति एवल अमुरांग देखाइरा अस्तरे एवेश करिल, वेन वात्रहंसी वेगे पक्क सकीलन करिवा मनोहर गठिते हलर तावे पञ्चगलि कम्पित करिवा मानस सरावारे एवेश करिल ।

CHARCHA

1. कुमुमचाप &c.—See para 21, ante.
2. पारितोषिक—परिवीधः प्रसीजनमस्य इति परितोष + ठल् । &c.
3. कटकम्—कटक bracelet बलय । “कटकस्त्रियया शैलनितम्बे बलये-
पि च” इति शेषः ।
4. लीलिति । अन्वयः—लीलावधूतपद्मा चित्रयता इयं का नः अधिकं पञ्चपातं कथयन्ती राजहंसीव मानसम् उपैति । व्याख्या—‘लीलया’ विलासिन ‘अवधत्ता’ प्रत्याख्याता—‘पद्मा’ शब्दीः यथा मन्त्री [पद्ये—‘लीलया’ अवलीलया हेलया इत्यर्थः ‘अवधत्ता’ कम्पितानि—‘पद्मानि’ कम्पयानि यथा तादृशी], तथा ‘चित्रम्’ आलिख्यं ‘गता’ प्राप्ता चित्रिता आलिखिता इति श्वात् [पद्ये—‘चित्र’ मनीहरं ‘गतं’ गमनं यस्याः सा] ‘इयं का नः’ अत्राकं सम्बन्धे ‘अधिकं’ सविशेषं ‘पञ्चपातं’ सपञ्चताम् अनुकूलतानित्यर्थः ‘कथयन्ती’ शंसन्ती मत्पार्श्वस्थिततया श्लेषमेव निवेदयन्ती सती [पद्ये—‘नः’ अस्माभ्यम् ‘अधिकं’ प्रबलतरं ‘पञ्चयी. पातं’ पञ्चविधम् ‘कथयन्ती’ पञ्चजनैव विमवाहुष्यं बोधयन्ती सती] ‘राजहंसीव’ मरालीव ‘मानसं’ मनः [पद्ये—मानसात्कं सरः] ‘उपैति’ प्रविशति [पद्ये—अभिसरति] । यथा वृत्तिद्वयेन पञ्चयीः पातेन जानामि हंसीयं मानसं प्रति-
खिला तथा एतदवस्थां चित्रितानिमां वीक्ष्यापि मन्त्रे मदीयं मानसं प्रविष्टं प्र-
सिति माम्- ।

5. लीला &c.—लीला is विलास grace (कन्वापद्ये) ; also क्रीडा sport, hence लीला case (हंसीपद्ये) । Comp. “तां वीक्ष्य लीलाचतुरा-

मनः" (grace), "निन्यतुः स्थलनिवेष्टिताटनी लीलयेव धनुषी अधिव्यताम्" (ease). "लीला स्थाविलासक्रीडयोरपि" इति केचनः । अव + धृञ् कल्पने + क्त कर्मणि अवधृत lit. shaken (हँसीपक्षे) ; hence shaken off, i. e. discarded, disgraced &c. (कन्यापक्षे) । पद्मा is लक्ष्मीः । "लक्ष्मीः पद्मालया वद्मा" इत्यमरः । Now see व्याख्या । Nyayapanchanana supposes that the girl carried a lotus in her hand. "वरनार्य्यां लीलार्थं कमलमेकं पाणिना विचरति" । This is true generally of maidens in the upper strata of society but would not suit Sagarika in her present humble position of a maid-servant to the queen. Hence we have taken पद्मा as the word for the girl and पद्म for the राजहँसी ।

6. पक्षपातम्—पक्षे पातः adoption of side, espousing cause, leaning, bias &c. [कन्या] । पक्षयोः पातः flapping of the wings [हँसी] ।

24. अपि च

विधायामूर्ध्वपूर्वेन्दुमस्या सुखमभूद्भ्रुवम् ।

धाता निजासनाभोजविनिमीलनदुःस्थितः ॥ ३५ ॥

Moreover—The Ordainer having made her face, an unprecedented full-moon, surely got awkwardly placed (i. e. in sore straits) by the closing up of the lotus that was his own seat.

Beng. आरंभ सेक—एर मुखथानि नूतन रकमेर एकटा पूर्णचन्द्र । विधाता बधन एथानि गड्डिलेन, तबन निच्छर ठाहार आगनेर पञ्चटा ये छेलेर सांकाते ब्रजिग गिरा विधाताके त्रास करिग तात्री विपदे केजिग छिल ।

विधायेति । अन्वयः—धाता अपूर्वपूर्वेन्दुम् अस्या सुखं विधाय भ्रुवं निजासनाभोजविनिमीलनदुःस्थितः अभूत् । व्याख्या—'धाता' विधिः 'अपूर्वः' अद्विजयः पूर्वविलक्षणः यः 'पूर्वेन्दुः' पूर्वाचन्द्रः तमेव 'अस्याः' चिन्ममतायाः कन्यायाः 'सुखं विधाय' सुखत्वेन व्यवस्थाय अस्या सुखनिर्माणमुपक्रम्य निष्कलङ्कत्वादिभिर्गुणैः नूतनं कश्चित् पूर्वाचन्द्रमेव निर्माय इत्यर्थः 'भ्रुवं' निश्चितं 'निजम् आसनं' यत् 'अभोजं' परमं तस्य आसनचन्द्रसन्निधाने 'विनिमीलनेन' सुद्वयेन 'दुःस्थितः अभूत्' आश्रयः अभोजयज्ञतयां संकटापन्न आसीत् ।

CHARCHA

1. अपूर्वं &c.—His lotus-seat does not close up in presence of the full-moon that we have. But this was an अपूर्वं full-moon, hence of अपूर्वं power ; thus the lotus-seat closed up.

2. निजासन &c.—दुर् is not treated as an उपसर्ग in the matter of बलविधि। Hence दुःस्थितः not दुहितः। The sense is—when he lotus closed, it swallowed up घाता as an ordinary lotus does he bee at dusk.

25. (ततः प्रविशति सागरिका सुसङ्गता च) सुस—ए समासादिता अग्नेहिं सारिभा । ता चित्तफलप्रं वि दाव इमादो कअलीघरादो गेण्हिअ लहुं आअच्छन्ह [न समासादिता अस्माभिः सारिका । तत् चित्रफलकमपि तावत् अस्मात् कदलीगृहात् गृह्यत्वा लघु भागच्छामः] ।

(Now enter Sagarika and Susangata).

Sus.—The Sarika could not be traced by us, so let us come back quick fetching at least the picture-board from this Banana-bower.

साग—सहि एव्वं करेन्ह [सखि, एवं कुर्मः] । (इत्युभे परिक्रामतः) ।

Sag.—Let us do so friend. (Both go round the stage).

विदू—भो वयस्स, कस्मात् पुनरेषा अवनतमुखी आलिखिता [भो वयस्स, कस्मात् पुनरेषा अवनतमुखी आलिखिता] ।

Jest.—Ho ! friend, why is this girl painted with face cast down ?

सुस—(आकर्ष्यं) सहि जहा वसन्तपो मन्तेदि तथा नक्केमि भट्टियावि एत्थ एव्व हीदव्वं । ता कअलीघरगुम्भन्त-

রিষা भविष्य सुखम् [सखि, यथा वसन्तको मन्मथयति तथा
तर्कयामि भर्त्रापि अत्रैव भवितव्यम् । तत् कदशीष्टहृगुष्मा-
न्तरिताः भूत्वा नृणामः] । (इत्युभे षाकष्यतः) ।

Sus.—(*Listening*) Friend, as Vasantaka is talking, so I guess Sire too is indeed here ; we will then listen screened by the thickets of the Banana-bower. (*Both listen*).

রাজা—বয়স্ক, পক্ষ পক্ষ । (“বিধায়াপূর্বপূর্ষেঁন্দু”
ইত্বাদি পুনঃ পঠতি) ।

King.—Behold, friend behold. (*Repeats* “The Ordainer &c.”).

Beng. (ভারপর সাগরিকা ও হৃসঙ্গতার প্রবেশ) হৃস—সাগরিকা তো পাণ্ডুর
গেল না। তবে অন্ততঃ চিত্রকলকথানি এই কদলীগৃহ হইতে বাইরা লইয়া আসি।
সাগ—চল সখি, তাই করি। (উত্তরের পরিভ্রমণ)। বিদু—ভগ্নো বরত, একে সুখ
নৌচ করিয়া আঁকা হইল কেন? হৃস—(গুনিয়া) বধন বসন্তকের কথা গুনিতেছি
তখন মনে হয় মহারাজও এই থানেই আছেন। তবে কদলীগৃহের গুনের ভিত্তরে
পাকিয়া গুনা বাউক। (উত্তরের প্রবেশ)। রাজা—বরত, দেখ দেখ (“এই সুখখানি”
ইত্যাদির পুনরাবৃত্তি)।

CHARCHA

1. न समासादिता &c.—This is how As. N has it. As. B, Boht. &c. give this speech to Sagarika. But the initiative all along lies with Susamgata, Sagarika merely nods assent. Hence the speech better suits Susamgata, the assent एवं कुर्मः going with Sagarika.

2. कदशीष्टहृ &c.—गुण is जल thicket. “गुणः जलं चर्मदी” इति त्रिकाश्रयेण। कदशीष्टहृष्य गुणाः the thickets round the Banana-bower. These thickets are clumps of plantain trees. तैः चक-
रिषाः व्यनक्तिताः &c.

3. ग्रन्थः—This is Tarkavachaspati's reading. As. B, As. N, Boht, &c. have प्रेषामहे । But the stage-direction says चाकर्णयतः not पश्यतः, hence ग्रन्थः seems better.

26. सुस—सहि दिष्टिआवहृसि । एसो दे वल्लहो तुमं ज्जेव्व वखेदि [सखि दिष्ट्या वर्धसे । एष ते वल्लभस्वामिव वर्णयति] ।

Sus.—Friend, luckily do you prosper. Here is your beloved lauding your own self.

साग—(सलज्जम्) सहि कीस परिहाससीलदाए इमं जयं लघुं करोसि [सखि, कस्मात् परिहासशीलतया इमं जयं लघुं करोषि] ।

Sag.—(*Blushing*) Friend, why do you belittle this personage through your love (*lit. habit*) for jokes ?

विदू—(राजानं चालयित्वा) यं भणामि कीस एसा अवणदमुही चालिहिदेत्ति [ननु भणामि कस्मादेवा अवणत-मुही चालिखितेति] ।

Jest.—(*Pushing the king*) Well, I say, why is she painted with face cast down ?

राजा—वयस्स, सारिकयैव सकलमावेदितम् ।

King.—Friend, all has been told by the Sarika herself.

सुस—सहि दंसिदं क्खु मेधाविशीए अत्तणो मेधावित्तथं [सखि, दर्शितं खलु मेधाविष्ठा आत्मनो मेधावित्त्वम्] ।

Sus.—Friend, Medhavini has shown her retentiveness of memory.

विदू—अपि सुखयदि दे लोचणं थ वेत्ति [अपि सुखयति ते लोचणं न वेत्ति] ।

Jest.—Is your eye gratified or not ?

साग —(ससाध्वसमात्मगतम्) किं एसो भणिस्यदिति
जं सच्चं मरणजीविदाणं अन्तरे वट्टामि [किमिष भणिस्यति
इति यत्सत्थं मरणजीवितयोः अन्तरे वर्त्तं] ।

Sag.—(*With trepidation—To herself*) Pondering what he will say I really stand between life and death.

Beng. झस—सधि, भाग्ये तोमार बुद्धि हईल ! तोमार प्रियजन तोमारई वर्णना करितेहेन । साग—(लखार सहित) सधि, तामासार धातिरे ए बाळिके लघु करितेहे केन ? विदु—(राजाके ठेलिना) बलि, एके मुख नौतू करिना आंका हईल केन ? राजा—मारिकाई तो सब बलिगाहे । झस—सधि, मेधाविनी तार मेधाव ज्ञार देखाईगाहे । विदु—छोक जुड़ाईल, ना नर ? साग—(भरे—बगत) इनि कि बलिबेन भाविना बथार्थई जीवन क मरणेर माबथाने दीड़ाईना आहि ।

CHARCHA

1. त्नामिष वर्णयति—वर्ण (अदल) चुवादि to belaud. The insinuation is—you love him ; he too is belauding you hence loves you. You are lucky—दिच्या बईसी ।

2. हसं जनम्—You lower the king by saying, in your love for fun, that he loves an insignificant person like myself, a maid-servant to the queen. Sagarika is right. The King's first verse "लौलावधुत्पया &c." contains a declaration of love no doubt ; but this verse neither of the girls has heard because only the second verse has been repeated here. This one expresses mere *admiration* which may be of the same indifferent type as one feels on seeing a nice flower on a shrub by the road-side.

3. चालयित्वा—चल to urge + यिच् + क्त्वा । We do not say "having shaken" but "having pushed". When meaning to shake (कम्पने) the root is घटादि and gives चलयित्वा । The sense here is merely to *urge*, say, with a push.

4. सकलमावेदितम्—The Sarika has disclosed her dejection, hence, the down-cast face.

5. मेधाविन्या &c.—This shows that मेधाविनी was the *name* of the *Myna*. The प्राकृत for मेधाविनी is मेधाविणी which dropping the च् and व is easily transformed into मेदयो in colloquial language ; and thence into मयना, *Myna* &c.

6. मेधावित्त्वम्—मेधाविनी भावः मेधावित्त्वम् । सामान्ये नपुंसकम् । स्त्रोत्विवचायाम् मेधाविनीत्वमिति स्यात् ।

7. सुखयति—सुखं गमयति इति सुख + णिच् + लट् तिप् । Or सुखमनि अख्य इति सुख + अच् मत्वर्थे सुखम् easy, gratified. सुखं क्वरीति इति सुख + णिच् + लट् तिप् । In the first derivation सुख is *ease*, in the second it is *easy*. Some read सुखायन्ते which is derived as सुखं वेदयन् अगुभवन्ति इति सुख + क्वञ् + लट् ते सुखायन्ते feels pleasure.

8. यत् सत्यम् &c.—A compound अन्वय meaning सत्यमेव really She was leaning *towards* death (Comp. दुर्लभजन &c. sl. 27.) . thinking now that a favourable reply is barely possible she finds herself midway between life and death.

27. राजा—वयस्य किमुच्यते सुखयतीति । पश्य—

कृच्छ्रादूरुयुगं व्यतीत्य सुचिरं भ्रान्त्वा नितम्बस्थले

मध्येऽस्यास्त्रिवलीतरङ्गविषमे निस्पन्दतामागता ।

महृष्टिस्तृषितेव सम्प्रति शनैराकृष्ट तृणौ स्तनौ

। साकाङ्क्षं मुञ्चुरीक्षते जललवप्रस्यन्दिनी लोचने ॥ ३५ ॥

King.—Friend, do you ask if it pleases? Behold—my sight, having crossed the thighs with great toil, having wandered long among her broad buttocks, having been brought to a stand-still at her waist which is uneven by the three wave-like folds, and now like one thirsty having slowly mounted the steep breasts, is, ever and anon, wistfully eyeing the eyes that are shedding drops of tears.

Beng. बरत, चक्कर ग्रथ हईल कि ना ब्रिज्जासा करितेह ? केथ—आबार चक्कर अथमेई कत कटे छुई उर पार हईल, तारपर अशक्त निडवे कतकाल बुरिया बुरिया हासिरान हईल । परे मथाभावे आसिरा मेथिल से हान जिवनीते एउ ठूँ नौछू हईरा बाहे, ये, आर चला असकव । थासिरा गिरा कतकटा बिज्जान करिरा सिपासा बोध करिल । कोथार जल पाठरा बार मेथिबार ब्रह्म बीरे बीरे अति उच्च स्तनघरे बाईरा उठिल । मेथिल जल अनेक घूरे, सेई चक्कर काहे अरणीर बत चलिराहे मेथिबा अताक आकाका हईन, किङ्क एउटा उछू हईते नामिले पर सेथाने पौहान बार, एउ परिज्जमेर पर नामि कि करिरा, एई थासिरा बाँझाईरा एधन बार बार सेई कोरारार थिके मक्कू तावे मेथितेह, ग्रथ कोथार ?

ब्रह्मादिति । मङ्गलः अस्या जहयुगं ब्रह्मात् अतीत्य, नितम्बस्यै सुचिरं भान्वा, त्रिवन्दीवरद्विभवे मध्ये निखन्दतामानता, सम्प्रति ढ्वितिर्ब्रह्मैः तुङ्गी सनी आह्वय जलज्वरप्रसन्दिनी खीचने मुहुः साक्षात्कनीचते । व्याख्या—‘मङ्गलः’ मम मयमम् ‘अस्याः’ कस्यायाः ‘जहयुगं ब्रह्मात्’ मङ्गता प्रयासेन ‘अतीत्य’ अतिक्रम्य ऊर्ध्वैः सङ्कटतया परमनतिष्ठमण्डले ब्रमनुभूय इत्यर्थः ‘नितम्बस्यै’ कस्याः पञ्चाङ्गं ‘सुचिरं’ तस्य विभ्राजतया दीर्घमेव कालं ‘भान्वा’ परिक्रम्य भूषीऽपि क्रिटा सती ततः ‘निवन्धाः’ शक्तिमयस्य ‘तरङ्गैः’ भङ्गैः ‘विषमै’ उन्नतानते ‘मध्ये’ उदरे ‘निखन्द-ताम्’ निखण्डवम् अतिदुर्बलत्वात् गमनविरतिम् ‘आगता’ प्राप्ता सती अर्धं विश्रम्य इत्यर्थः ‘सम्प्रति’ अधुना ‘ढ्वितिर्ब्रह्मैः’ सङ्घातद्वयेव जलान्वेषणार्थं ‘ब्रह्मैः’ अनात् मन्द मन्दं ‘तुङ्गी सनी आह्वय’ उन्नतानात् समनती निरुपयन्ती दूरे ‘जलज्वरं’ वायविन्दुं ‘प्रसन्दिनतः’ पावसतः ये तथाविधे ‘खीचने’ अस्या मले ‘मुहुः’ बारं बारं ‘साक्षात्’ सख्यै मथा यथा ‘दूचते’ विलीकयति । पञ्चान्वेष न तु तुङ्गस्थानस्थिता भान्वा तन्नाभायमवरीकयमारभते । तत् कुतीऽस्याः सुखं, नैवेयं इति सुखयति इति भावः ।

CHARCHA

1. क्वमुच्यते &c.—What nonsense are you talking? How can there be any question of pleasure. The reason follows.
2. ब्रह्मात्—ब्रह्म is कष्ट toil. “ब्रह्ममङ्गलं कष्टे आनन्दने” इति ईशः ।

।। Toil is troublesome करणे वचनी by “करणे च खीकाखकक-
कतिपयस्यासत्त्ववचनम्” । This is optional, hence कककेच as seen ।।
As. B, Boht. &c. is also correct. As. N reads कककान् which
improves the diction.

3. नितम्बस्थले—स्थल is here प्रसंसावचन । प्रसक्तौ नितम्बः नितम्बस्थलम्
“प्रसंसावचनेषु” इति समासः । “मत्तन्निक्तीहमिन्नाः स्युः प्रकाखकखलमिच्छयः ।
इक्षपाव्रतटाः पादपाखीमचचिंकादयः ॥” The long wandering adds to
the trouble.

4. त्रिवली &c.—वलि is मङ्गि fold. This is the fold at the middle
of the body. “वलिः खीमथ्यभागोर्मिः” इत्यनेकार्थकोषः । वलि + लीच् वली ।
त्रिलः वल्यः त्रिवल्यः, “दिङ्संख्ये संज्ञायाम्” इति समासः । उदरवलिब्रह्म
संज्ञा । त्रिवलीनां तरङ्गाः खर्मयः । तेः विचमन् &c.

5. निस्यन्दताम्—नि + स्यन्द + चच् कर्त्तरि निस्यन्दः motionless. तस्य
भावः &c. The स is dental. The eyes becoming motionless,
have a little time to rest ; thus they feel the thirst. This is
another discomfort.

6. शनैः &c.—शनैः because, being tired, quick motion is not
possible. The eyes climb high to see if water can be had at
hand to allay the thirst.

7. ईक्षते—They look only, but do not venture to under-
take the descent yet, because they are at such a great height
and are still tired. The sight is tantalising and adds to the
torment. Thus is fully justified the exclamation “किमुच्यत
सुखवतीति” ।

8. जलक्षव &c.—क्षव is क्षेप a trace, a small amount, a drop.
“क्षवम्क्षेदमलीक्षवीः” इति विश्वाम्शेषः । जल is वाय् tears. जलस्य क्षवः ।
तं प्रस्यन्दयति इति जलक्षव + प्र + स्यन्द + विनि साधुकारिणि कर्त्तरि जलक्षवप्रस्य-
न्दिन् (प्रातिपादिक) । ते । Qual. खीचने in dual.

9. Remark.—After this As. B adds वान्—(मुला खयतम्)
हृदय प्रवीद प्रवीद, समासविधि समासविधि । मनोरथोऽपि ते एतावती भूमिं
गतः । This is omitted by As. N, Boht. &c. The remark

is premature. There is no direct confession of love in the verse preceding. The verse dwells merely on the *physical* development of the girl and makes no reference to feelings. The right place of the exclamation "हृदय प्रसौद" &c. seems to be after verse 11.

28. सुस—सहि सुदं तुए [सखि, श्रुतं त्वया] ।

Sus.—Have you heard, friend ?

साग—तुमं ज्जेव्व सुणु जाए आलेख्यविस्माणं वस्सिअदि
[त्वमेव शृणु यस्या आलेख्यविज्ञानं वक्ष्यंते] ।

Sag.—Hear thyself whose knowledge of painting is being belauded.

विदू—(फलकं निर्वर्ण्य) भो वञ्चस्स जस्स ईदिसीओबि
एव्वं समागमं बहु मन्थन्ति तस्सवि उपरि अत्तणो को परा-
हवो जेण एत्थ एव्व ताए आलिहिदं अत्ताणअं ण पेक्कस्सि
[भो वयस्य, यस्य ईदृशोऽपि एवं समागमं बहु मन्यन्ते तस्यापि
उपरि आत्मनः कः पराभवः येन अत्रैव तथा आलिखित-
मात्मानं न प्रेक्षसे] ।

Jest.—(Looking at the board) Ho! Friend, what is this your own disregard of even that self of thine of whom such damsels too thus highly esteem the union that you do not notice yourself drawn by her on this very board ?

राजा—(निर्वर्ण्य) वयस्य, अनया लिखितोऽहमिति यत्
सत्यम् आत्मन्येव बहुमानः तत् कथं न पश्यामि ? पश्य—

भाति पतितो लिखन्त्यास्तस्या वाप्याम्बुशीकरकषीवः ।

स्वेदोद्गम इव करतलसंस्पर्शादिषु मे वपुषि ॥ ३३६ ॥

King.—(*Observing*) Friend, it is really a high honour to my own self that I have been painted by her, then why should I not notice it? Behold—This cluster of particles of her tears, dropped while at drawing, looks like the appearance of sweat on my person through touch with her palm.

Benç. अह—सखि, सुनने तो ? साग—तोमाव आंकार कमठार प्रशंसा हईतेछे, तूमिई सुन। विदू—(कलक देखिआ) ओषो वरञ्च, एमन मेयेराओ आपनाइ सहित समागम कत गौरवैर मने करे, आर सेई मेये आपनाके एते आंकिआछे, तथापि आपनि निजेर छविर दिके एकवार चाहिया देखितेछेन ना। आपनाइ निजेर ऊपर एत अनानदर केन ? राजा—(देखिआ) वरञ्च, इनि आमाके आंकिआछेन, ए वस्तुतः आमार गौरवैरई कथा, तबे देखिब ना केन ? देख—आंकिते आंकिते उाहार बापपल्लेइ अनेककुलि बिन्दू आमार गाये पड़ियाछे। मने हर. बेन उाहार करतलेर स्पर्शे आमार अहुरागेर घर्म देणा दियाछे।

CHARCHA

1. आलिख्यविज्ञानम्—विशिश्ट' ज्ञानं विज्ञानम्। आलिख्य विज्ञानम् special knowledge of painting. Judicious arrangement of light and shade &c., has given the king the impressions he has described. Hence the praise goes to the skill of the painter. There being no avowal of love, Sagarika sees no point in the question सुन लया। Heard or not heard it does not affect her.

2. समागमम् &c.—The point of the rebuke is ईदृश्यी बहु मयने (किल) आत्मनः पराभव—Such damsels prize but you slight, what is this? पराभव is तिरस्कार slight. परा+भू here means to discard, hence it is सकर्मक। आत्मा पराभवति gives आत्मनः पराभवः with कर्त्तरि ऊद्योगा षष्ठी। Or if a सकर्मक sense sounds harsh, say पराभवनम् अपघानं पराभवः disappearance. आत्मनः लक्षः पराभवः with पञ्चमी in आत्मनः। As. B has समागमम् while As. N reads प्रियसमागमम्। But then वल्ल प्रियसमागमम् can not be easily construed into वल्ल प्रियरूपेण समागमम्।

3. आत्मन्येव &c.—The एव is misplaced. Construe आत्मनि बहुमान एव not पराभवः as you suppose.

4. भातीति । अन्वयः—वपुषि मे पतितः एष वाप्याम्बुशीकरकषीघः लिखन्त्याक्षस्याः करतलसंस्पर्शात् स्वेदीङ्गम इव भाति । व्याख्या—‘वपुषि मे’ चिद्वगते मदोये दं हं ‘पतितः’ च्युतः ‘एष वाप्याम्बुनाम्’ अयुजलानां यः ‘शीकरः’ विन्दुजालं तस्य ‘कषीघः’ कणसमूहः । [पुनरुक्तिः कथञ्चित् सत्या] ‘लिखन्त्याः’ आलेख्ये मां समर्पयन्त्याः ‘तस्याः करतलस्य’ यः ‘संस्पर्शः’ सम्यक् स्पर्शः तस्मात् जातः ‘स्वेदीङ्गम इव’ घर्माविभावं इव ‘भाति’ लक्ष्यते । पार्श्वेऽस्या लिखितं मां वीक्ष्य भावात् स्वेदीङ्गमी मे जात इति व्यङ्ग्यम् ।

5. स्वेदीङ्गमः &c.—Sweat appears through ardour of love ; hence स्वेद् indicates love. The reference to it taken with तस्याः करतलसंस्पर्शः is a declaration of love.

29. साग—(आत्मगतम्) हृिअअ समस्सस समस्सस मणो-
रहो वि दे एत्तिअं भूमिं गदो [हृदय, समाश्वासिहृि समा-
श्वासिहृि । मनोरथोऽपि ते एतावतीं भूमिं गतः] ।

Sag.—(To herself) Cheer up, O heart, cheer up, your wish too has reached such a stage.

सुस—सहि तुमं ज्जिव्व धन्वा सलाहणोभाअ जाए भट्टा
एव्वं सन्तोसीअदि [सखि, त्वमेव धन्वा ज्ञाघनीया च यया
भर्त्ता एवं सन्तोष्यते] । (सागरिका लज्जां नाटयति) ।

Sus.—Friend, you alone are lucky and worthy that brings such joy to Sire. (*Sagarika acts bashfulness*).

विट्ठ—(पार्श्वतोऽवलोक्य) भो वषस्स एदं अवरं सरस-
कमलिणोदलमुणालविरइदं इमाए एव्व मअणावत्यासुअअं
सअणोअं लखीअदि [भो वयस्व, एतत् अपरं सरसकमलिणो-

दलमृणालविरचितम् अस्या एव मदनावस्थामुचकं शयनीयं
लक्ष्यते] ।

Jest.—(*Looking to one side*) Ho ! Friend, here appears another indication of her love-sickness, a bed made of fresh lotus-leaves and lotus-shoots.

राजा—वयस्य, निपुणमुपलक्षितम् । तथाहि—

परिम्लानं पौनस्तनजघनसङ्गादुभयत-

स्तनोर्मध्यस्थान्तः परिमिलनमप्राप्य हरितम् ।

इदं व्यस्तन्यासं श्लथभुजलताक्षेपबलनैः

क्षशाङ्गाः सन्तापं वदति नलिनोपत्रशयनम् ॥ ३७ ॥

King.—Shrewdly observed, friend. Thus—this bed of lotus-leaves—faded at both ends from the touch of the plump breasts and hips, green between them without having found touch with the thin middle, with its lay disturbed by the flexion and extension of her languid creeper-like arms,—declares the distress of the slender-bodied girl.

Beng. সাগ—(অগত) হৃদয়, হির হও । তোমার আশাও ফলিবার দিকে এতটা আসিয়াছে । হৃদ—সখি, তুমিই ধস্ত ও শ্লাঘা, কাবণ তোমা হইতে মহাবাজ এতটা আনন্দ পাইলেন । (সাগরিকার লক্ষ্যার অভিনয়) । বিদু—(এক পাশে চাহিয়া) বয়স্ত ভাল পদ্মপাতা ও পদ্মের শৃণালের করা একখানি শয্যা দেখিতেছি । এ ইহারই মদনাবস্থার আর একটা চিহ্ন । রাজা—বয়স্ত—বেশ সুন্দর ঠাইবাইয়াছ । বেধ—এই পদ্মপাতার শয্যার দুই দিক জান হইয়া গিয়াছে, এই দুই জায়গা স্থল স্তন ও নিকষের সহিত লাগিয়াছিল । মধ্যখানে হরিতই রহিয়া গিয়াছে, কারণ সেখানে ক্ষৌণ উদরের সঙ্গে শয্যা মোটে লাগে নাই । তা ছাড়া বিছানা ওলট পালট হইয়া গিয়াছে, কেন না লতার স্তায় হাত দুই খানি অসারে ঝুলিয়া পড়িয়াছে ও এদিকে সেদিকে বিছানার ছুঁড়িমা মারা হইয়াছে । বয়স্ত শয্যা দেখিলে বুঝা যায় সেই ক্ষৌণদেহ' রমণীর সন্তাপ অতি প্রবল হইয়াছে ।

CHARCHA

1. हृदय समाश्रयिषि &c.—This speech of Sagarika appears here in As. N, Boht., &c. but is placed under verse 36 in As. B (see verse 36). Her heart was in despair and she had made up her mind to kill herself (see verse 27). Now she comforts her heart on hearing verse 37.

2. मनोरथोऽपि &c.—The force of अपि is—Not only should the heart not despair, but it may entertain hopes too. The cherished hopes are a good way towards fulfilment. For गतः Boht. reads न गतः । The sense then becomes—You did not even hope for so much.

3. सागरिका &c.—This is found in As. B. It suits the occasion very well.

4. सरस &c.—दलानि च सृषालानि च दलसृषालानि । कमलिन्या दल-
सृषालानि । सरसानि तानि । तैः विरचितम् ।

5. परिस्नानमिति । अन्वयः—उभयतः पीनस्नानजघनसङ्घात् परिस्नानम्, अन्तः तनीर्मध्यस्य परिमिलनम् अप्राप्य हरितम्, श्लथभुजलताक्षेपबलनैः व्यस्तन्यासम् इदं नलिनोपवशयनं क्रशाश्लाः सन्नापं वदति । व्याख्या—‘उभयतः’ प्रान्तयोः, ऊर्ध्वम् अधश्च इत्यर्थः ‘पीनं’ शूलं यत् ‘स्नानजघनं’ तस्य ‘सङ्घात्’ सम्पन्नात् ‘परि-
स्नानं’ वृद्धितं अरसन्तमयीः स्नानयोः तथाविधस्य च जघनस्य तापेन उभयतो विद्युक्त्वं, तथा ‘अन्तः’ प्रान्तयोरन्तरालं ‘तनीर्मध्यस्य’ क्षीणस्य उदरस्य ‘परिमिलनं’ संश्लेषम् ‘अप्राप्य’ अलम्बुा ‘हरितं’ प्रकृत्या एव स्थितम्, अपिच ‘श्लथयोः’ शिथिलयोः ‘भुजलतयोः’ लताकारयार्भुजयोः ‘आक्षेपैः’ प्रसारणैः ‘बलनैः’ सङ्कीर्णैश्च ‘व्यस्तः’ विक्षिप्तः ‘न्यासः’ पातनं यस्य तथाविधम् ‘इदं नलिनोपवस्य’ पद्मपत्रस्य तत्कृतमिति यावत् ‘शयनं शय्या ‘क्रशाश्लाः’ तनुगात्राः तस्याः ‘सन्नापं’ प्रबलं अरतापं ‘वदति’ काथयति ।

6. परिस्नानम्—परि+क्लृ+क्त कर्त्तरि । परि is intensive ; excessively faded. This implies great heat (सन्नाप) ।

7. पीन &c.—प्या+क्त कर्त्तरि पीनम् । सनजघनम् has एकवद्भावः, प्राप्यरूपात् । सनजघनं सजते with तिङ् gives सनजघनस्य सक्तः with क्तम् । कर्त्तरि क्तवीगा षष्ठौ ।

8. उभयतः—उभयोः इति उभ + चयच् + डि + तसि स्तार्थे । Towards both ends, *i. e.*, both above and below the bed.

9. मध्यस्य—मध्यं परिमिलति gives मध्यस्य परिमिलनम् with क्तवीगे कर्त्तरि षष्ठौ ।

10. अन्तः—Between the two ends, *i. e.*, towards the middle of the bed.

11. परिमिलनम्—परि + मिल + ल्युट् भावे परिमिलनम् परिमिलनम् is a poetical license. The usual form is परिमिलनम् with लघूपधगुण ।

12. व्यसन्वासम्—The bed has got disarranged.

13. श्लथ &c.—श्लथ languid because of सन्नाप । आ + च्चिप् + चञ् भावे आचप. thrust, *i. e.*, extension. बल संवरणे + ल्युट् भावे बलनम् flexion. Now see व्याख्या । The arms are tossed about through restlessness due to सन्नाप ।

14. कृशाङ्गाः—कृशमङ्गमस्या. कृशाङ्गी or कृशाङ्गा by “अङ्गावकच्छे-
त्यर्थः” । The कृशता is natural not due to सन्नाप ; it is mainly in the middle.

30. अपिच

स्थितसुरसि विशालं पद्मिनीपत्रमेतत्

कथयति न तथान्तर्मन्मथोत्थामवस्थाम् ।

अतिशयपरितापन्नापिताभ्यां यथास्याः

स्तनयुगपरिणाहं मण्डलाभ्यां ब्रवीति ॥ ३८ ॥

Moreover—This broad lotus-leaf that rested on her chest does not, with its two circles scorched by excessive heat, so much indicate the state within arising from love, as it declares the expanse of her breasts.

Benq. आरुग् वेग—एई विशाल पद्मपत्राणि ताहार वक्त्रहेले हिल । अति-
शर तापे एर द्रुई शाने गोल इईरा येन पुड्डिरा गिराछे । ताहाते ताहार अस्तवेव-
रूप वडटा एकान पाईतेछे, सुन द्रुईटीर विस्तार ताहा अपेकार अधिक जाना
वाईतेछे ।

स्थितमिति ।—अन्वय.—अद्याः उरसि स्थितं विशालमेतत् पद्मिनीपत्रम् अति-
शयपरितापस्त्रापिताभ्यां मञ्जलाभ्याम् अन्नः मन्मथीत्यामवस्थां न तथा कथयति यथा
मनयुगपरिचाहं ब्रवीति । व्याख्या—‘अद्या’ कामिन्याः ‘उरसि स्थितं’ मन्ताप-
हरथाय वचसि प्रदत्तं ‘विशालं’ विस्तारि ‘एतत् पद्मिनीपत्रम् अतिशयिन’ आधिक्येन
यः ‘परितापः’ स्तरसन्तापः तेन ‘स्त्रापिताभ्यां’ स्त्रानिमापादिताभ्यां ‘मञ्जलाभ्यां’
चन्द्राकारचिह्नाभ्याम् ‘अन्नः’ मध्ये ‘मन्मथीत्यां’ कन्दर्पकृतताम् ‘अवस्थां’ दशां ‘न
तथा कथयति’ सूचयति ‘यथा मनयुगम्’ वचोत्रयीः ‘परिचाहं’ विशालतां ‘ब्रवीति’
कथयति । मञ्जलयोर्ज्ञानिं दृष्टा सत्यं ब्रवीमि अहो तापः उच्चैस्तरां न ब्रवीमि
अहो मनपरिचाह इति भावः ।

CHARCHA

1. पद्मिनी &c.—This was found on the bed.
2. मन्मथीत्याम्—मननम् इति मन + क्तिप् भावे मत consciousness
चेतना । मथति इति मथ + अच् कर्त्तरि मच्च; destroyer. मतो मथः मन्मथः
the destroyer of consciousness ; a name of Cupid. “मदनी मन्मथो
मारः” इत्यमरः । मन्मथात् उत्पिष्टने इति मन्मथ + उद् + स्था + क कर्त्तरि मन्मथीत्या
arising through Cupid. “सुपि” इति शीगविभागात् कः ।

3. अतिशय &c.—As. N, Roht., &c. read स्त्रापिताभ्याम् । But
the preceding verse speaks of the bed as परिस्नान through सन्ताप
not परिस्नान । We therefore prefer स्त्रापिताभ्याम् । Besides स्त्रानि
seems more mental than physical.

31. विदू—(नाट्येन मृषालिकां गृहीत्वा) भो वञ्चस्त अथ
अवरो ताए एव्व पीणत्थणकल्लणकिसिस्सन्तमुणालहारो । ता

पेक्खदु भवं [भो वयस्य, अयमपरः तस्या एव पीनस्तनस्खलन-
क्लिश्यमानकोमलमृणालहारः । तत् प्रेक्षतां भवान् ।।

Jest.—(*Acting the picking up of a lotus shoot*) Ho !
Friend, here is another—a necklace of soft lotus-shoots pining
because slipped from the plump breasts of that very girl. So
have a look at it.

राजा—(गृह्णीत्वा उरसि विन्ध्यस्य) अयि जडप्रकृत—

परिच्युतस्तत्कुचकुम्भमध्यात्

किं शोषमायासि मृणालहार ।

न सूक्ष्मतन्तोरपि तावकस्य

तत्रावकाशो भवतः कथं स्यात् ॥ ३२ ॥

King.—(*Taking up and placing it on his chest*) Inert by
nature, O neck-lace of lotus-shoot, slipped from between her
pitcher-like breasts, why do you suffer withering ? There is no
room there for even one of your thin threads, how could there
be for you ?

Beng. विदू—(मुणालेर माला तुलिया नउग्रव अतिनग्र करिया) षुगो वयस,
एई देखुन आर एकटी—तारई पीनस्तन हईते अलित हउग्राते दुःखित एई कोमल
मुणालेर हार । एकवार देखुन देखि । राजा—(हाते नईया दूके नाथिया) तुमि
जडप्रकृति, तार कुम्भमधुष स्तनवर हईते अलित हईयाह बलिया दुःखे उकाईया
बाईतेह केन ? तोनाव एक गहि मृण मृत्तारउ हान सेवाने नाई, तोमार
निजेर जारगा कि करिया हईवे ?

परिच्युत इति । अन्वय.—हं मृणालहार तत्कुचकुम्भमध्यात् परिच्युतः किं
शोषमायासि ? तत्र तावकस्य सूक्ष्मतन्तोरपि अवकाशो न, भवतः कथं स्यात् ।
आख्या—हं 'मृणालहार' विसमाहिके 'तस्याः' कामिन्याः 'कुचकुम्भयोः' कुम्भा-
कारयोः स्तनयोः 'मध्यात्' अवकाशात् 'परिच्युतः' प्रसष्टः सन् 'किं' कथं 'शोष-

मायासि' युक्तता गच्छसि । अयुक्तमेतत् । यद्वा—'किं' प्रश्ने । 'श्रीषमायामि'
यत् त्वं युध्यसि तत् किं स्थानप्रच्युतिखेदान इति पृच्छामि । अत्र खेदं मा गमः,
पश्य—'तव' तस्मिन् स्नानान्तरि 'तावकस्य' त्वदीयस्य 'सूक्ष्मतन्वीरपि' स्त्रीणस्य स्त्र-
स्यापि 'अवकाशः न' न्यदानं नास्ति तत् 'भवतः' सशरीरस्य तव स्थानं 'कथं स्यात्'
केन प्रकारेण भवेत् ? न कथमपि । तत आकारणं ते खेदः ।

CHARCHA

1. पीन &c.—'पीनाभ्यां स्नानाभ्या' यत् 'स्नानम्' प्रच्युतिः तस्मात्तंताः
'क्लिश्यमानः' आत्मानं शोचन् 'कीमलमृशालस्य द्वारः' । A rather shrewd
observation for the Vidushaka.

2. जडप्रकृते—प्रकृति is स्वभाव nature ; or उपादान material. जड
inert. जडा प्रकृतिरस्य । Wanting intelligence.

3. किम् &c.—Are you pining , or why do you pine.

4. तावकस्य—तव अयम् इति युष्मद् + क्ण तावकः । युष्मद् and अस्मद्
take छ, खञ् and अण् शेषे । But with खञ् or अण्, युष्मद् becomes
युष्माक in the plural तवक in the singular and अस्मद् becomes अस्माक
in the plural and ममक in the singular. Thus तव अयम् तावकः,
तावकीनः त्वदीयः ; युष्माकमयम् यौष्माकः, यौष्माकीणः, युष्मदीयः । The
rules are "युष्मदस्मदीरन्वतरस्या खञ् च" "तस्मिन्नपि च युष्माकास्माकौ",
"तवकममकावेकवचने" ।

5. Remark—It was a general habit with young girls in
those days to place a lotus-shoot between the breasts. Comp.
"न वा शरन्नन्दनरीचिकीमलं मृशालसुत्रं रचितं स्नानान्तरि"—Sak. VI.

32. सुप्त—(आत्मगतम्) हृष्टो हृष्टो गुरुभाणुराशोक्त्वित्त-
द्विष्यो भद्रा असम्बद्धं मन्तिदं पञ्चतो । ता अदो अवरं उण
ण युत्तं अपेक्खिदं । भोदु एवं दाव [हा धिक् ! हा धिक् !
गुरुकानुरागोत्क्षिप्तहृदयो भर्ता असम्बद्धं मन्त्रयितुं प्रवृत्तः ।
तत् अतोऽपरं पुनर्न युक्तमपेक्षितम् । भवतु एवं तावत्] ।

(प्रकाशम्) सहि जस्स किदे तुमं आअदा सो अअं दे पुरदो चिट्ठदि [सखि, यस्य कृते त्वमागता सोऽयं ते पुरतस्तिष्ठति] ।

Sus.—(*To herself*) O fie ! O fie ! With his heart upset by deep love, Sire has commenced to talk incoherently , so it is not proper to wait beyond this. Well, let it be thus— (*Aloud*) Friend, before you stands he for whom you came.

साग—(मासूयम्) कस्स किदे अहं आअदा । को वा एत्थ चिट्ठदि [कस्य कृते अहमागता को वा अअ तिष्ठति] ।

Sag.—(*Maliciously*) For whom did I come here and who is here waiting ?

सुस—(विहस्य) अइ अस्समङ्गित्ते णं चित्तफलअस्स । ना गेण्ह एदं [अयि अन्यमङ्गिते, ननु चित्तफलकस्य । तत् गृह्णाणैनम्] ।

Sus.—(*Laughing*) Hey ! Misapprehender, for the picture-board, to be sure ; take it then.

साग—(सरोषम्) अउसलन्दि तुह ईदिसाणं आलाबाणं । ता अस्सदो गमिस्सं [अकुशलास्सि तव ईदृशानामालापानाम् । तत् अन्यतो गमिष्थामि] । (इति गन्तुमिच्छति) ।

Sag.—(*Angrily*) I am not clever at such speeches of yours, let me then go elsewhere. (*Wants to leave*).

सुस—अइ असहणे इह दाव सुहत्तअं धिट्ठ जाव इमादो कअलौघरादो चित्तफलअं गेण्हिअ आअच्छामि [अयि असहने, इह तावन्महत्तं तिष्ठ यावत् अस्मात् कदलीगृहात् चित्तफलकं गृहीत्वा आगच्छामि] ।

Sus.—Ha! Impatient one, do you wait a moment here till I come back with the picture-board from this Banana-bower.

সাগ—एवम् करिहि [एवं कुरु]। (सुसङ्गता कदलीगृह्णाभि-
मुखं परिक्रामति)।

Sag.—Do so. (*Susamgata walks towards the Banana-bower*).

Benq. সুস—(স্বগত) হা থিক্। জা থিক্। প্রবল অস্বরাগে মহারাজের হৃদয় বিচলিত হইয়া গিয়াছে, তিনি অসংলগ্ন কথা বলিতে আরম্ভ করিয়াছেন। এর পর আর অপেক্ষা করা উচিত নয়। আচ্ছা, এই করি। (প্রকাশে) সগি, যার জন্ত আনিয়াছ, সে তোমার সাবনেই রহিয়াছে। সাগ—(ক্রুদ্ধভাবে) কার জন্ত আনিলাম, কে রহিয়াছে? সুস—(হাসিয়া) কি বলছি, আর কি ভাবছ! বলি, চিত্রফলকের জন্ত। তবে নেও না গুটা। সাগ—(সকোপে) তোমার ও সকল কথা বুঝিবার আমার ক্রমজ্ঞা নাই, তবে আমি যাই। (প্রস্থানোদ্যত)। সুস—ওলো, এত ব্যস্ত কেন? এখানে একটু দাঁড়াও, আমি কদলীগৃহ হইতে চিত্রফলকখানি লইয়া আসিতেছি। সাগ—তাট কর। (সুসঙ্গতার কদলীগৃহের দিকে পরিভ্রমণ)।

CHARCHA

1. असन्धुङ्गम् &c.—The verse tries to reason it out with the necklace, while the necklace is addressed as जडप्रकृति। जड cannot be sentient, hence cannot appreciate reasoning. This is the inconsistency.

2. कीडयं ते &c.—The masculine सः makes सागरिका think that the king is meant. Hence she feigns resentment by कथं ज्ञते &c.

3. अन्यशक्ति—अन्येन अभिप्रेतव्यतिरिक्तेन वस्तुना शक्तिता; or अन्यस्य अभिप्रेतव्यतिरिक्तस्य शब्दा अन्यशब्दा। सा सङ्घाता अस्याः &c. I mean one thing and you suspect another! How perverse!!

4. शिवफलकस्य—फलक is both masculine and neuter. “फलकी-

इस्त्री फलं चर्म" इत्यमरः । Hence 'सोऽयं' चित्रफलकः 'ते पुरतस्त्रिष्ठति' this is what I mean ; why should you understand 'सोऽयं' राजा &c ? एदं in the प्राकृत may be taken for एतम् which owing to चन्दादेश changes into एनम् ।

5. आलापानाम्—आलापानां सख्यन्वे अकृशला ।

6. असहने—She is असहन, cannot put up with a joke. Or she is impatient of delay and wants to go. If you will not bring the picture board (for which you came here), then you may at least wait a moment here till I bring it for you myself.

33. विदू—(सुसङ्गतां दृष्ट्वा ससम्भ्रमम्) भो वञ्चस्व पच्छा-
देहि एदं चित्तफलकम् । एसा क्व देवोप परिचारिञ्चा सुसङ्गता
आभ्रदा [भो वयस्य, प्रच्छादय एतं चित्रफलकम्, एषा खलु
देव्याः परिचारिका सुसङ्गता आगता] । (राजा पटान्तेन
फलकमाच्छादयति) ।

Jest.—(*Seeing Susamgata—with concern*) Ho ! Friend, cover up the picture-board ; here is the queen's maid Susamgata coming. (*The king covers up the board with the border of his mantle.*)

सुस—(उपसृत्य) जञ्चदु जञ्चदु भद्रा [जयतु जयतु
भर्ता] ।

Sus.—(*Approaching*) Prosper, let Sirc prosper.

राजा—सुसङ्गते स्नागतम् । इह उपविश्यताम् । (सुस-
ङ्गता उपविशति) ।

King.—Welcome, Susamgata. Sit down here. (*Susamgata sits down*).

राजा—सुसङ्गते, कायमहमिहस्थो भवत्या ज्ञातः ?

King.—Susamgata, how could I be known to you as staying here ?

सुस—(विहस्य) ए केवलं देवो । चित्रफलकेण सह सव्वोबि वुत्तन्तो मए विस्सादो । ता देवोए गदुष्ण णिवेदयिस्सं [न केवलं देवः । चित्रफलकेन सह सर्वोऽपि वृत्तान्तो मया विज्ञातः । तत् देव्ये गत्वा निवेदयिष्यामि] । (इति गन्तुमिच्छति) ।

Sus.—(*Laughing*) Not only Sire, even the whole affair along with the picture-board is known to me ; so I will go and tell the queen. (*Prepares to go*).

विदू—(अपवार्यं सभयम्) भो वधस्स सव्वं सन्भावो-
अदि । मुखरा क्वु एसा गर्भदासो ता परितोसेहि णं [भां
वयस्स सर्वं सन्भाव्यते । मुखरा खलु एषा गर्भदासी । तत्
परितोषयेनाम्] ।

Jest.—(*Aside—in alarm*) Ho ! Friend, everything is possible ; this slave's brood is indeed a gossip, so appease her.

राजा—युक्तमुक्तं भवता । (सुसङ्गता इस्ते गृहीत्वा)
सुसङ्गते क्रोडाभात्रमेतत् । अकारणं त्वया देवो न व्यथयि-
तव्या । (कर्णाभरणं समर्पयति) ।

King.—Rightly said by you. (*Taking Susamgata by the hand*) Susamgata, this is mere joke, the queen should not be pained by you for nothing. (*Offers his ear-ring*).

Beng. विदू—(इसनत्रताके बेथिना मनस्ये) षुगो वयस, देवीर परिचारिका
इसनत्रता आसिउतेहे, ठिजयनकथानि टाका दिन । इस—(काहे गिना) जग हडक,

अङ्कुर ज्वर हट्टक । राजा—ससन्नता, तोमार सुतागमन हट्टक । এইখানে বস । (সসন্নতার উপবেশন) । রাজা—সসন্নতা, আমি এখানে, কিসে জানিলে ? সস— (হাসিয়া) স্বধু কি শুভ ? চিত্রফলকসহ সকল বৃত্তান্ত আমি জানিয়াছি । তবে যাইয়া নেবীকে বলি । (যাইতে উদ্যত) । বিদূ—(জনাস্তিকে—সভয়ে) গুণো নরসু, এ গর্ভদাগী বড় মুঞ্চরা, এর সবই সম্ভব । অতএব একে সম্বোধন করুন । রাজা— ঠিক বলিয়াছ । (সসন্নতার হাত ধরিয়া) সসন্নতা, এ তামাসামান, অকারণে দেবীর বনে হুঃখ দিও না । (কর্ণাভরণ প্রদান) ।

CHARCHA

1. দ্ব—The usual address by an inferior personage is *মর্জা* for the king and *মর্জী* for the queen. But the poet does not strictly observe this rule.

2. গর্ভদাগী—গর্ভদাগী a slave when in the mother's womb, *i. e.*, one born of a slave.

3. হস্তে গৃহীত্বা &c.—As. N adds হস্তাদবতার্থ্য কটকং কর্ণাভরণঞ্চ স্বাক্ষর উপন্যেয় সুসন্নতায়ৈ দত্ত্বা । But in the speech following Susamgata makes no mention of কটক ।

34. সুস—(প্রণম্য সস্মিতম্) মদ্রা অলং সঙ্ক্ৰাণ । মএ ত্বি
মদ্রিণো পসাদেণ কৌলিদং জ্জিব্ব । তা কিং কক্ষাছরণেণ ।
এসো উজিব্ব মে গহ্বচো পসাদো জং কৌস তুএ এত্থ চিত্তফলেণ
অহং আলিহিদিত্তি কুব্বিদা মে পিঅসহ্বো সাঅরিআ চিট্ঠদি
তা গদুঅ এসা পসাদৌঅদু [মর্জা:, অলং শঙ্কয়া । ময়াপি
মর্জু: পসাদেণ ক্রোড়িতমেব । তত্ কিং কর্ণাভরণেণ ? এষ এব মে
গুরু: পসাদ: যত্ “কক্ষাত্ ত্বয়া অত্র চিত্তফলক্কে অহমালি-
খিতা” ইতি কুপিতা মে প্রিয়সখী সাগরিকা তিষ্ঠতি, তত্
মত্বা এষা পসাদ্যতাম্] ।

Sus.—(*Bowing—with a smile*) Sire, away with alarm. (Encouraged) by Sire's kindness I too have but played fun ; what then is the need of this ear-drop ? This indeed will be a great favour unto me that my dear friend Sagarika who is standing in a huff saying “Why am I painted by you on this board” be calmed by you going there.

রাজা—(*সসম্মমমুখ্যায়*) ক্বাসৌ ক্বাসৌ ?

King.—(*hastily rising*) Where is she ? Where is she ?

স্বস—এদু এদু মহা [এতু এতু মর্ত্তা] । (*সর্ব উচ্চিষ্টান্তি*) ।

Sus.—Come, let Sire come. (*All get up*).

বিদূ—মো গেষ্ছামি এদং চিত্তফলভং কদাবি হমিণ্যা
পুণ্যোবি কজ্জং হোদি [*মো গৃহ্ণামি এতচ্চিত্রফলকং কদাপি
অনেন পুনরপি কার্য্যং भवति*] । (*সর্ব কদলীগৃহ্ণামিচ্ছামন্তি*) ।

Jest.—Ho ! I will keep this picture-board ; some day it might come to use. (*All come out of the Banana-bower*).

Beng. হস—প্রভু, ভয় নাই । প্রভু আনার প্রতি প্রসন্ন, তাই আমিও একটু
তাঁরাসাই করিলাম । কর্ণাভরণের অয়োজন নাই । তবে, আমার শ্রিন্নসখী সাগরিকা
“আমাকে কেন এখানে আঁকিলে” এই বলিয়া আমার উপর চটিয়া আছে, তাকে বাইরা
যদি প্রসন্ন করিতে পারেন, তবেই আমার প্রতি মহা অমুগ্ৰহ হইবে । রাজা—(*সসম্মমে
উঠিয়া*) কোথায় তিনি, কোথায় ? হস—আহ্নন, প্রভু আহ্নন, (*সকলের উত্থান*) ।
বিদূ—ওগো, এই চিত্রকলকথানি সজে মই, কি জানি কখন আবার এ কোন্ কাহ্নে
লাগিবে । (*সকলের কদলীগৃহ হইতে নিষ্ক্রমণ*) ।

CHARCHA

১. মর্শু: प्रसाद्दिन &c.—मर्शुः प्रसादः; दिन । इतो हदीया ।
In other words, because I am in Sire's favour, I have taken the

liberty to play a joke. As. B reads “भवतीः प्रसादेन बहुतरसाभरण-
मनुभूयते” &c. This is in very bad taste.

2. किं कर्माभरणेन &c.—She declines the ear-drops but in-
stead asks another favour, *viz.*, Sagarika be appeased on her
behalf. She is offended with Susamgata because the latter
had painted her by the side of the king.

3. कार्यं भवति—It will indeed lead to a great कार्य as will
presently appear !! भवति has लट् by “विभाषा कदाकर्त्तुः” । भविष्यति
लट् वा ।

35. साग—(राजानं दृष्ट्वा सहर्षं ससाध्वमं सकम्पञ्च स्वगतम्)
एदं पेक्विभ्र अदिसद्वसेण ण सक्कणोमि पदादो पदं वि गन्तुं ।
ता किं वा एत्थ करिस्सं [एतं प्रेक्ष्य अतिमाध्वसेन न शक्कोमि
पदात् पदमपि गन्तुम् । तत् किं वा अत्र करिष्यामि] ।

† Sag.—(Seeing the king—To herself with joy nervousness
and trepidation) (On seeing this person I cannot move a
single step from this place through nervousness. What then
shall I do here (Or—Well what can I do in this matter).

विदू—(सागरिकां दृष्ट्वा) हो ही ! भोः ! अचरौषं !
अचरौषं ! ईदिसं कस्यधारभरणं माणुसलोए ण दीमदि । ता
तक्केमि पद्मावइणो वि एदं णिम्माविष विन्दुओ समुप्पण्णो
[हो हो ! भोः ! आश्चर्यमाश्चर्यम् । ईदृशं कन्दारत्वं मानुष-
लोके न दृश्यते । तत् तर्कयामि प्रजापतेरपि एतत् निर्माय
विस्मयः समुत्पन्नः] ।

Jest.—(Seeing Sagarika) Hola ! Hola ! Ho ! Won-
der ! Wonder ! Such a gem of a damsel is not seen in
this mortal world. So methinks wonder arose within the Lord
of creation himself on creating her.

রাজা—বয়স্য মমাগ্ধেব মনসি বৰ্ত্ততে ।

দৃশ্যঃ পৃথতরৌকতা জিতনিজাজপত্বিষ-
 স্তুমিরপি সাধু সাধ্বিতি মুখৈঃ সমং ব্যাহৃতম্ ।

শিরাসি চলিতানি বিস্ময়বশাদ্ধ্রুवं বেধসা

বিধায় ললনা জগন্ময়ললাম্ভুতামিমাম্ ॥ ৪০ ॥

King.—Friend, this occurs in my mind too. Surely by *Vedhas* (Creator), overcome with wonder after having created this damsel—the very ornament of the three worlds—eyes, by which the tint of the petals of his own lotus was surpassed, were opened wider ; the heads were nodded (in approbation) . “Bravo ! Bravo !” was simultaneously uttered with all the four mouths.

Beng. সাগ্ন—(রাজাকে দেখিয়া সহজে সমস্তে সকল্পে স্বপ্নত) একে দেখিয়া, ভরে আমি এখান হইতে এক পাও চলিতে পারিতেছি না, এখানে থাকিয়াই বা কি করিব ? বিদু—(সাগ্নিকাকে দেখিয়া) হী হী ! ওগো, অদ্ভুত অদ্ভুত ! এমন মেয়ে মানুষের মধ্যে দেখা যায় না । মনে হয়, একে গড়িয়া বিধাতাও বিস্মিত হইয়াছিলেন । রাজা—বরশ্র, আনারও তাই মনে হয় । ইনি জিভুবনের অলকার স্বরূপ । ইহাকে গড়িয়া বিশ্বয়ে অভিজুত হইয়া বিধাতা তাঁহাব নিজের আসনের পল্পের পাতা অপেক্ষাও অধিক ভাল চক্ষুগুলি দ্বিগুণ বড় করিয়া চাহিয়া দেখিলেন ; আনন্দে মাথা করটি নাড়িতে লাগিলেন ; একসঙ্গে চারি মুখেই “সাধু ! সাধু !” বলিয়া উঠিলেন ।

CHARCHA

1. पदान् &c.—पदान् from my station स्थानान् । पदम् a step पादमितं स्थानम् । She had resolved to go and was waiting for Susamgata to come back, but now she finds she cannot go.

2. निर्णय—Take स्थितम् as understood here, giving निर्णय, स्थितस्य प्रजापतिः । Hence there is no एककर्तृकताबाधः ।

3. दृश्य इति । अन्वयः—जगन्मयललाम्भुतामिमां ललनां विधाय विजयवशान्

विषसा भ्रुवं जितनिजातपत्रलिषो दृशः पृथुतरोकृताः, शिरांसि चलितानि, चतुर्भिरपि मुखैः समं साधु साधु इति व्याहृतम् । व्याख्या—‘जगत्त्रयस्य’ त्रिभुवनस्य ‘ललाम-भूता’ भूषणस्वरूपाम् ‘इमां ललना’ कव्याम् [“योषिञ्जिह्वा च ललना” इति त्रिकाण्डशेषः] ‘विषाय’ सृष्टा सृष्टेरुत्कर्षाञ्जाती यी ‘विषयः’ तस्य ‘वशात्’ तदभिभूततया इत्यर्थः. ‘विषसा’ विषात्रा ‘भ्रुवं’ नूनं ‘जिता’ तिरस्कृता ‘निजस्य’ आत्मनः आसनभूतस्य ‘अजय्य’ यानि ‘पत्राणि’ तेषां ‘लिट्’ कृत्वाः प्रथुतारकृता-दिकृता श्रीभा याभिः ताः ‘दृशः’ दृष्टयः ‘पृथुतरोकृताः’ अतिशयेन विस्फारिताः । किञ्च ‘शिरांसि’ चत्वारि सममेव ‘चलितानि’ कम्पितानि । अपि च ‘चतुर्भिरपि मुखैः समं’ युगपत् ‘साधु साधु’ सुष्ठु सुष्ठु ‘इति व्याहृतम्’ उच्चारितम् । पृथ्वी-भूतम् । द्वितीय तृतीययोस्तु दुःस्थिता यतिः ॥

4. पृथुतरोकृता—Eyes open wide in wonder, possibly to have a good view of the object of wonder.

5. जित &c.—Some read जितनिजातपत्रलिषः which has nothing to commend itself. आतपत्र and दृश have no points in common to establish resemblance. अज is Brahman's own lotus—the one which is his seat. कमलासन is a name of ब्रह्मणः । “घातान योनिर्द्रुहिषो विरिञ्चिः कमलासनः” इत्यमरः ।

6. चलितानि—चल कम्पने घटादि । चल + णिच् + क्त कर्मणि । “मिता द्रव्यः” इति ऋष्वः ।

7. जगत्त्रय &c.—ललाम or ललामन् is भूषा ornament. “ललाम च ललामश्च लाञ्छनध्वजवाजिषु । शृङ्गे प्रधाने भूषायां रम्ये बालाधिपुच्छुयीः ॥” इत्यादि विश्वः । भूत is सम like, equal, “युक्ते आदाहते भूतं प्राण्यतीति समं विश्व” इत्यमरः । जगत्त्रयस्य ललाम । तेन भूता तुल्या ।

8. Remark—The pause (यति) is misplaced. The definition is “जषी जस यत्नः सुसुदयतिष पृथ्वी गुरुः” which requires the यति to be at the eighth (वसु) syllable. But the eighth syllable in the 2nd and 4th line does not mark the end of a पद ।

36. साग—(सासुर्यं सुसङ्गतामालोक्य) सहि ईदिसो चित्त-

फलसो तुए आशीदो [सखि, ईदृशचित्रफलकस्त्वया आनीतः]
(इति गन्तुमिच्छति) ।

Sag.—(*Looking reproachfully at Susamgata*) Friend,
such a picture-board brought by you ! (*Prepares to leave*).

राजा—दृष्टिं हृषा क्षिपसि भामिनि यद्यपौमां
स्निग्धेयमेष्यति तथापि न रुक्षभावम् ।
त्यक्त्वा त्वरां व्रज पदस्त्वस्त्रितैरयं ते
खेदं करिष्यति गुरुनितरां नितम्बः ॥ ४१ ॥

King.—Even if you cast this look in anger, you Fury, even
then, being naturally kind, it will not wear an unkind aspect
Proceed foregoing haste ; these heavy hips will give you great
pain through slips of the feet.

Beng. साग—(क्रकडावे असुसुतार दिके चाहिरा) सखि, एमनई चित्रफलक-
डूमि एनेह ! (प्रहानोदात्त) । राजा—अरि कोपने, डूमि राग करिआ चाहिले
ओमार त्रिफ दृष्टि क्रक हईवे ना । याओ, किद्ध व्यञ्जतावे बाईओ ना । यदि पा
पहसाईया याय, तवे ओमार ओरु नितम्ब ओमाके बडई कष्ट दिवे ।

CHARCHA

१. ईदृशः &c.—She indeed went for the picture-board, but
has come back with the king himself, hence the reproach.

२. दृष्टिमिति । अन्वयः—हे भामिनि इमां दृष्टिं यदि हृषा अपि क्षिपसि
तथापि स्निग्धा इयं रुक्षभावं न एष्यति । त्वरां त्यक्त्वा व्रज । गुरुः अयं नितम्बः
पदस्त्वस्त्रितैः ते नितरा खेदं करिष्यति । व्याख्या—हे 'भामिनि' अयि कोपने
'इमां दृष्टिं' लदीयां दृष्टिं 'यदि हृषा अपि क्षिपसि' क्रोधेनापि चेत् पातयसि
'तथापि स्निग्धा इयं' प्रकृत्या मधुरा एवा कोपे सत्यपि 'रुक्षभावं' परवतां
एष्यति' न लपयति । अथ बाह्यसि 'त्वरां त्यक्त्वा' सम्भ्रमं विहाय 'व्रज' गच्छ ।

अन्यथा द्रुतगमने सति 'गुरुः' दुर्बहः विशालत्वादित्यर्थः 'अयं' त्वदीया 'नितम्बः पदम्बलितैः' विषमेषु चरणप्रच्युतिभिः 'ने नितरां' निरतिशयं यथा तथा 'खंदं' षोडा मध्यभङ्गादिकं 'करिष्यति' जनयिष्यति । वसन्ततिलकाहत्तम् ।

3. भामिनि—भाम is क्रोध anger. "भामः क्रोधे रवौ दीप्तौ" इति मंदिनौ । सः अस्ति अस्या आधिक्येन इति भाम + इनि मत्वर्थे स्त्रियाम् &c. Susamgata has already told the king that Sagarika was in a fit of passion, and the king still finds her disturbed. Hence he takes her for a fiery girl.

4. पदम्बलितैः—म्बल + क्त भावे म्बलितानि । पदस्य म्बलितानि &c 'This is from As. B. As. N reads पदैः म्बलितैः with कर्त्तरि क्तः । The sense does not change.

5. करिष्यति—This is As. N's reading. As. B, Boht, 'Tarkapanchanana &c., read गमिष्यन्ति । Construe—नितम्बः खंदं गमिष्यति—the buttocks will suffer. This sounds queer.

37. सुस—भट्टा अतिकोपणा क्व एमा । ता ह्ये गीण्हिअ पमादेहि णं [भर्त्तः, अतिकोपना खल्वेषा ; तत् हस्ते गृहीत्वा प्रसादय एनाम्] ।

Sus.—Sire, she is very irate, so take her by the hand and pacify.

राजा—(सानन्दम्) यथाह भवतौ । (सागरिकां हस्ते गृहीत्वा स्वयंसुखं नाटयति) ।

King.—(With joy) As your ladyship suggests. (Acts the pleasure of touch, taking Sagarika by the hand).

विदू—भो एसा क्व तुए अपुञ्जा सिरौ समासादिदा [भो षुषा खलु त्वया अपूर्वा श्रीः समासादिता] ।

Jest.—Ho ! Here is a Sri (Lakshmi) of a new kind acquired by you.

राजा—वयस्य, सत्यम् ।

श्रीरिषा पाणिरप्यस्याः पारिजातस्य पल्लवः ।

कुतोऽन्यथा स्रवत्येष स्वेदच्छद्मासृतद्रवः ॥ ४२ ॥

King.—Indeed, friend. This is Sri, and her hand is a twig of the Parijata (Wish-fulfilling tree). Otherwise whence issues this flow of nectar in the guise of sweat.

Beng अस—महाबाज, ए भारो वागी । हाते धरिया एके ठांठा बकन । राजा—(मानले) तूनि ठिक बलियाडि । (मागरिकार हात धरिया अप्पल्लवेष अतिनर) । बिदु—उगो, ए आपनि एक नूतन रूकमेर लक्ष्मी लाठ कबिलेन । राजा—बल्लभ, ठिक । इनि लक्ष्मी वटेन । किहू अर हाते पाणिरिषातेव पल्लव, नचेर वधेरेर आकारे एई अश्रुतेर रस गड़ाइतेछे केन ?

CHARCHA

1. हन्ते गृहीत्वा—As. B has हन्ते but As. N reads अगृह्णन्तु । हन्ते agrees better with the stage-direction सागरिकां हन्ते गृहीत्वा below.

2. अपूर्वा श्रीः—श्री is लक्ष्मी । You are united with लक्ष्मी undoubtedly, but this लक्ष्मी is of a new type (अपूर्वा)—different from Vishnu's Lakshmi.

3. श्रीरिति । अन्वयः—एषा श्रीः । अस्याः पाणिरपि पारिजातस्य पल्लवः । अन्यथा कृतः एषः स्वेदच्छद्मासृतद्रवः स्रवति । व्याख्या—‘एषा’ इयं नाला ‘श्रीः’ दपेण लक्ष्मीरिव । मुखेन तु सत्या इयं विशिष्यति यतः ‘अस्याः पाणिरपि’ इत्यस्य ‘पारिजातस्य पल्लवः’ कल्पपादपस्य पत्रम् । कारणमाह—‘अन्वया’ यदि अयं पाणिः कल्पद्रुमपल्लवो न स्यात् तदा ‘कृतः एषः’ लघुमयं मदीयात् व्यशत् ज्ञातः यः ‘स्वेदः’ घर्मः स एव ‘हृत्’ व्याजः यस्य तादृशः ‘असृतद्रवः’ सुधारसः ‘स्रवति’ प्रवहति । तदियं न श्रीमात्रं किन्तु पारिजातपल्लवसमेता नवावतारा श्रीः । तत्रत्या सत्यमीकम् अपूर्वा श्रीरिति ।

4. स्रवति &c.—We have to suppose that nectar oozes from

the tips of the leaves of the पारिजात । Or say पारिजात being अमृतम्, if one asks of it a supply of nectar, then out comes the nectar at the tips of the leaves.

5. स्वेद &c.—कृष्णन् is व्याज guise. “कृष्ण व्याजापदेशयोः” इति मेदिनी । स्वेद कृष्ण अस्य स्वेदच्छन्ना । द्रवति वहति इति द्रु+अच् कर्त्तरि द्रवः a liquid. असृतस्य द्रवः । If it be said that असृत itself is a द्रव—a liquid—then say द्रु+अप् भावे द्रवः प्रवाहः a flow. असृतस्य द्रवः । स्वेदच्छन्ना च असृतद्रवश्च &c. He calls it असृत because seeing that his touch brings forth sweat on her arm he knows that she loves him, and the thought gives him life—the स्वेद acts like असृत towards him—it is असृत in the form of स्वेद ।

38. सुस—सखि अदक्षिणासि तुमं दाणिं जा एव्वं भट्टिणा इत्ये गहिदावि कोवं ण सुञ्चेसि [सखि, अदक्षिणासि त्वमिदानीं या एवं भर्त्सा हस्ते गृह्यतापि कोपं न मुञ्चसि] ।

Sus.—You are the reverse of frank, friend, as you do not forego ire though thus taken by the hand by Sire.

साग—(सभ्रुभङ्गम्) अइ सुसङ्गदे अज्ज वि ण विरमसि [अयि सुसङ्गते, अद्यापि न विरमसि] ।

Sag.—(*With a frown*) Hey ! Susamgata, don't you stop even now ?

राजा—अयि प्रसौद, न खलु युज्यते सखीजने एवंविधः कोपानुबन्धः ।

King.—Be calm, dear, such persistence of anger towards a friend is really not proper.

विदू—भो एमा क्व अचरा देवी वासवदत्ता [भो एषा खलु अपरा देवी वासवदत्ता] । (राजा सचकितं सागरि-काया हस्तं मुञ्चति) ।

Jest.—Ho ! This one is verily another queen Vasavadatta [Also—Ho ! Here is another person arrived, Queen Vasava-
datta]. (*The king lets go Sagarika's hand with a start*).

Beng. हस—सखि तूमि बड़ कुटिल, महाराज हाते धरिमाछेन, एखनओ (तांमां व
राग गेल ना । साग—(कृतस्त्रिव सहित) ओलो हसकता, तूई एखनओ धामिलि ना ।
बाजा—धिषे असन्न हओ, सपीदेव प्रति एमन राग पुषिया राधा उचित नथ । बिदू—
ओगो, इनि देवितेछि द्वितीय वाणी बामवदता [अथच—ओगो, आर एकटीके देखा
दाईतेछे—राणी बामवदता] । (बाजाव चमकिया सागबिकाव हस्त परित्याग) ।

CHARCHA

1. अदक्षिणा—दक्षिण is सरल frank or उदार noble. “दक्षिणः सर-
नादात्” । As. N reads अनिनिष्ठुवा ।

2. हृन्ति—This is seen in As. B, As. N, Boht. &c. Tarka
&c. have हन्ति । We prefer हृन्ति (See Para 37).

3. युज्यते कीपानुबन्धः—This is the reading of As. B. But
As. N, Boht., Tarka. &c., read युक्त कीपानुबन्धं कर्त्तुम् । Note the
grammar—कर्त्तुम् has भावे त्मन् by the maxim “अव्ययज्ञतो भावे” and
is equivalent to करणम् । Its अनुक्त कर्म, i. e., कीपानुबन्ध, does not take
षष्ठी owing to the prohibition “नःकीकाव्ययनिष्ठाखलधत्तनाम्” । Thus
कीपानुबन्धं कर्त्तुम् = कीपानुबन्धस्य करणम् । Next युक्तम् put in to
qualify करणम् gives युक्तं कीपानुबन्धस्य करणम्, i. e., युक्तं कीपानुबन्धं
कर्त्तुम् । The reading युक्तः कीपानुबन्धः कर्त्तुम् is also seen and
differs from the above in having युक्त connected directly with
कीपानुबन्ध and not with कर्त्तुम् । The fact is if युक्तता attaches to
कर्त्तुम् (i. e. करण) we get युक्तं कीपानुबन्धं कर्त्तुम् the prominent
word being कर्त्तुम् । But if we think of the युक्तता of कीपानुबन्ध we
get युक्तः कीपानुबन्धः कर्त्तुम् the prominent word now being कीपानुबन्ध
regulating the gender of युक्त । Yet a fourth statement is poss-
ible, though not seen yet either in manuscript or print, viz.,
युक्तं कीपानुबन्धः कर्त्तुम् । This is exactly like युक्तं पवनः आलिङ्गितम्
(Sak. III) which see.

4. *Remark*—After the above, As. N, Tarka., &c., add—
विदू—भवति, दुभ्रुञ्चिती ब्राह्मण इव किं कुप्यसि (Lady, why are you
angry like a hungry Brahmana)? साग—सखि त्वया सह न वक्ष्यामि
(Friend, I shall not speak with you). राजा—अयि कीपने, नैतद्युक्तं
समानप्रतिपत्तिषु सखीषु (Fury, dear, this is not proper towards
friends on the same footing with you). As. B, Boht. &c.,
omit them.

5. भी एषा &c.—This may be taken in two ways. The
jester uses अपरा in the sense that she is *like* the queen, as
irate as Vasavadatta herself. The king understands अपरा in
the sense of a second person appearing on the scene, *viz.*, the
queen. In this sense compare अपर शयनौयम, para 29, and
अपरः मृगालहारः, para 31.

39. साग—(समभ्रमम्) सुसङ्गटे, किं दाणिं एतद्य करिस्सं
[सुसङ्गते, किमिदानीमत्र करिष्यामि] ।

Sag—(*In fright*) Susamgata, what shall I do now at this
pass ?

सुस—सहि एदाए कदलीवोथिआए णिक्कमम्ह [सखि
एतया कदलीवोथिकया निष्कामावः] । (इति निष्काम्ते) ।

Sus.—Friend, we slip away by this row of plantain trees.

(*Exeunt*).

राजा—(समन्तादवलोक्य) वयस्य, कासौ देवी वासव-
दत्ता ।

King.—(*Looking about*) Friend, where is the queen
Vasavadatta ?

विदू—भो ण जाणामि क्व सा । मए एसा क्वु अवरा
देवी वासवदत्ता अदिदीहरोसदाएत्ति भणिदं [भो न जानामि

क्व सा । मया एषा खलु अपरा देवी वासवदत्ता अतिदीर्घ-
रोषतया इति भणितम्] ।

Jest.—Ho ! I know not where she is. I said she was another queen Vasavadatta because of cherishing anger too long.

राजा—धिष्णुर्ष्व—

प्राप्ता कथमपि देवात् कण्ठमनीतेव सा प्रकटरागा ।

रत्नावलीव कान्ता मम हस्ताद्भ्रंशिता भवता ॥ ४३ ॥

King.—Fie, idiot ! She, my darling, somehow met by luck, with love manifest, was caused by you to slip off my hand like a string of gems even before placed on the neck.

Benj. साग—(ससङ्गमे) सुसङ्गता ए विपदे एतन् कि करि? सुस—सवि ।
एस एई कलार सारि धरिग्रा चलिरा बाई । (निष्काल) । राजा—(चारिषिके देणिरा)
सणे, देवी वासवदत्ता कोथाय ? विदू—उगो, कोथाय जानिना । आसि बलिनाम
ए र राग अनेकरूप थाके, तवे इनिउ आर एकटी देवी वासवदत्ता । राजा—धिक् ।
सुर्थ, अकम्पां जाग्यावले श्रेममरी प्रियतमाके श्लोतिर्मरी रत्नावलीर स्थाव पाईराहिलाम,
जुमि ताहाके आमार हात हईते सराईले, गलार लईते पारिलाम ना ।

CHARCHA

1. अत्र—In this awkward situation. If detected by the queen the consequences will be serious.

2. कदली &c.—बीधी is पङ्क्ति line. “बीधी बर्धनि पङ्क्ती च”
इत्यादि हैमः । सा एव इति बीधी + कन् स्वार्थे बीधिका । कदलीना बीधिका ।
तथा । इतीया क्ररथे । Boht. has तमालबीधिकया ।

3. समन्तात् &c.—This is the reading of As. B. Boht. has
विलोक्य सविशयम् । As. N reads पार्श्वतीऽवलीक्य सविशयम् ।

4. अतिदीर्घ &c.—अतिदीर्घः दीर्घः अत्य । तस्य भावः । तथा । सामान्ये
नपुंसकम् as in लक्ष्मणम्, sf. 1.

5. प्राप्ति । अन्वयः—कथमपि देवात् प्राप्ता रत्नावलीव प्रकटरागा कान्ता
मा कण्ठमनौता एव मम हस्तात् भवता अंगिता । व्याख्या—‘कथमपि’ कैनापि
अचिन्तितेन उपायेन अकक्षात् आत्मप्रशामं विनैव इति यावत् ‘दैवात्’ विधियोगात्
‘प्राप्ता’ इह उद्याने लब्धा [पत्ने वनगङ्गनादिषु भ्रमता समासादिता] ‘रत्नावलीव’
रत्नमालिका इव ‘प्रकटरागा’ आविष्कृतभावा [पत्ने विस्फुरितप्रभा] अतएव ‘कान्ता’
हृद्या [उभयत्र समानमेतत्] ‘सा’ बाला तत्क्षणं कण्ठे कर्णुं यतमानं एव मयि
‘कण्ठम् अनौता एव’ कण्ठे करणात् प्राग्गतं ‘सम्भ्रं इत्यात् भवता अंगिता’ आविता
ततः क्व प्रभ्रष्टा न जाने [एतदपि समानम्] ।

6. *Remark*—सा and रत्नावली are compared. The epithets,
प्राप्ता कथमपि देवात्, कण्ठमनौता, प्रकटरागा, कान्ता, अंगिता apply to both
(See व्याख्या) ।

40. (ततः प्रविशति वासवदत्ता काञ्चनमाला च) वाम—
हृस्ते काञ्चनमाले अध केत्तिए दूरे दाणिं अज्जउत्तेण परिग्गहिटा
णोमालिणा [हृस्ते काञ्चनमाले, अथ कियदूरे इदानौमार्य्य-
पुत्तेण परिग्गहोता नवमालिका] ।

(Now enter Vasavadatta and Kanchanamala).

Vas.—Hola ! Kanchanamala, how far now is the Nava
malika reserved by my husband ?

काञ्च—एदं कदलीघरं अदिक्कमिथ दीसदिज्जेव्व ।

Kanch.—It is indeed being seen beyond this Banana
bower.

वाम—ता आदिसेहि मगं [तत् आदेशय मार्गम्] ।

Vas.—Then show me the way.

काञ्च—एदु एदु भट्टिणी [एतु एतु भर्त्री] । (इति
परिक्रामतः) ।

Kanch.—Come, let Mistress come. (*They go round the stage*).

রাজা—বয়স্ব ক্লেদানী প্রিয়তমা দ্রষ্টব্য ?

King.—Friend, where can I see my darling now ?

কাশ্ব—ভট্টিণি জহ সমীবে মষ্টা মন্তেদি তহ তক্কেমি
মট্টিণী এব্ব পরিবালমন্তো চিত্তদিত্তি। তা উবসম্পদু
মট্টিণী [মর্তি, যথা সমীপে মর্তা মন্সয়তে তথা তর্কয়ামি
মর্তীমিৱ পরিপালয়ং স্তিষ্টতীতি। তত্ উপসর্পতু মর্তী]।

Kanch.—Mistress, as Sire is talking close by, so methinks, he is waiting for Mistress. Let then Mistress approach him.

বাস—(উপস্থিত্য) জম্বদু জম্বদু ম্বজ্জত্তো [জয়তু জয়তু
অর্থ্যপুত্রঃ]।

Vas.—(*Approaching*) Prosper, let my husband prosper.

রাজা—(অপবার্থ্য) বয়স্ব, প্রচ্ছাদয় চিত্রফলকাম্ ।
(বিদূষকো মৃহীত্বা কদে নিশ্চিপতি)।

King.—(*Aside*) Friend, hide the picture-board. (*Jester takes it up and puis it under his arm*).

Beng. (তাঁর পর বাসবদা ও কাঞ্চনমালার প্রবেশ) বাস—ওলো কাঞ্চনমালা,
আর্ধ্যপুত্রের খাসের নবমালিকা আর কত দূরে ? কাঞ্চ—এই কদলীগৃহ ছাড়াইয়া
দেখাই যাইতেছে। বাস—তবে পথ দেখা। কাঞ্চ—আহন, 'কর্জী-ঠাকুরন আহন।
(উভয়ের পরিভ্রমণ)। রাজা—বরজ, এখন কিরতমাকে কোথায় পাই ? কাঞ্চ—কর্জী-
ঠাকুরন, কাছেই যখন কর্জীর গলা গুনিতেছি, বোধ করি আপনাই অপেক্ষা করিতে-
ছেন। তবে আপনি অগ্রসর হউন। বাস—(নিকটে গিয়া) জয় হউক, আর্ধ্য-
পুত্রের জয় হউক। রাজা—(জনাঙ্জিক) বরজ, চিত্রফলক ঢাকা দাও। (বিদূষকের
তুলিয়া বগলে রাখা)।

CHARCHA

1. कदलीगृहमतिक्रम्य &c.—For an exactly similar construction see Act I, para 32.

2. क्वेदानीम्—This is the query of despair. She cannot be found anywhere. Being addressed to Jester, it casts reproach on him as the author of the loss. Comp. “Where is my child? Echo answers ‘where’ ”.

3. परिपालयन्—परि+पा+णिच्+अट कर्त्तरि । परिपालन is ‘waiting for’.

4. कचे निक्षिपति—Boht. has उत्तरीयेण प्रच्छादयति । This is against the stage direction कच्चान् पतितं फलकं &c. supra. Prot. (Ghate reads कचायां फलकं प्रक्षिप्य उत्तरीयेण प्रच्छादयति which seems better than either of these.

41. वास—अञ्जउत्त, अह कुसुमिदा णोमालिन्ना [आर्य्य-
पुत्र अथ कुसुमिता नवमालिका] ।

Vas.—My husband, is the *Navamalika* in bloom ?

राजा—देवि, प्रथममागतैरप्यस्माभिस्त्वं चिरयसीति नैव
दृष्टा । तदेहि सहितावैव तां पश्यावः ।

King.—My queen, not seen by me though come first, because you were delaying, so come, we shall see it together.

वास—(निर्वर्त्य) अञ्जउत्तमुहरागादो एव्व मए जाणिदं
जहा कुसुमिदा णोमालिन्ना ति । ता ण गमिस्सं [आर्य्यपुत्र-
मुखरागादेव मया ज्ञातं यथा कुसुमिता नवमालिका इति ।
तत् न गमिस्सामि] ।

Vas.—(*Eying close*) From the very glow on my husband's face, it is guessed by me that the *Navamalika* is in flowers ; so I will not go.

विदू—भोदि जइ एव्वं ता जिदं अह्नेहिं [भवति, यद्येवं तत् जितमस्माभिः] । (बाहू प्रसार्य नृत्यति । कक्षात् फलकं पतति) ।

Jest.—If so, Your Highness, (the wager) is won by us. (Lifts his arms and dances ; the board drops from the arm-pit)

राजा—(अपवार्थ) (विदूषकमङ्गुल्या तर्जयति) ।

King.—(*Aside*) (Threatens the jester with his finger).

विदू—(अपवार्थ) भो मा कुप्य । अहं ज्ञेय्य एय्य जाणिस्सं [भो मा कुप्य । अहमेवाव ज्ञास्यामि] ।

Jest.—(*Aside*) Ho ! Be not annoyed. I shall know how to proceed in this matter.

Benj. वास—आर्षापुत्र, नवमालिकार कुल कुटिराहे ? राजा—देवि, आनि आगे आनिग्राहि बटे, किन्तु तोगार देरि हईतेहे बलिग्रा देखि नाई । तवे चल एकसज्जेई बाईग्रा देखि । वास—(लक्ष्य करिग्रा) आर्षापुत्रेण चेहारा देखिग्राई बुझितेहि, नवमालिकार कुल कुटिराहे । तवे आर बाईव ना । विदू—महाराणी, वदि ताई हर, तवे आमादेणर जिउ [बाह तुलिग्रा नूता । कक हईते फलकपतन] । राजा—(जनास्तिके) (विदूषकके आज्ञुल नाडिया सामान) । विदू—(जनास्तिके) उगो छटिबेन ना । आमि जानि एते कि कर ।

CHARCHA

1. अथ—Implies a question. 'This is from Prof. Ghatge Boht. &c. omit अथ । 'The speech then becomes a प्रश्नवाक्य ।

2. आगतैरपि—The अपि is from As B. The sense suffers without it. अपि implies नहीं । If first come, then why not seen ? प्रथममागतः पूर्वमेव पश्यति तथापि नया न दृष्टा । प्रथममागतैः &c is विधेय ।

3. संहितौ—धा + क्त कर्मणि क्त । सम् + क्त संहित or संहित । "समी वा ततद्विद्ययीः" इति वैकल्पिकी मकारलोपः ।

4. मुखरागात्—The king was in a desponding mood Comp. “मम हस्तात् भङ्गिता भवता”, sl. 43 ; also. “वयस्य कंदानी प्रियतना द्रष्टव्या”, para 40. But no sooner the Navamalika was mentioned, aware as he was of its blooming, the sense of triumph brought a glow on his face. The queen noticed this (निर्वर्ण्य) and declines to go to avoid the mortification of being a witness to the exultation of the king and the jester.

5. फलकं पतति—This again is from Prof. Ghate Others add दृष्टा विषादं नाटयति । But the jester’s speech, भी मा कृप्य, अह-
मेवाच ज्ञास्यामि, shows him as self-reliant as ever ; there is not the least trace of विषाद in him.

6. अद्भुत्या तर्जयति—This Boht.’s reading, and agrees with the jester’s भी मा कृप्य which shows that the king had made some angry jesture.

7. अत्र ज्ञास्यामि—‘अत्र’ अश्विन् विषये कर्त्तव्यं ‘ज्ञास्यामि’ । It questioned I shall know how to manage it, so you need not be alarmed. अत्र ज्ञास्यामि is seen in Boht., Ghate &c. As. B., Nyaya &c. have अत्र ज्ञास्यामि उत्तरं दातुम् । Tarka. &c. read प्रच्छादयिष्यामि ।

42. काञ्च—(फलकं गृह्यत्वा) भट्टिणि पेक्ल दाव किं एतद्य चित्रफलके आलिखितं [भर्त्रिं, प्रेक्षस्व तावत् किमत्र चित्र-
फलके आलिखितम्] ।

Kanch.—(*Picking up the board*) My Mistress, see what is drawn on this picture-board.

वास—(निर्वर्ण्य स्वगतम्) अश्वं अञ्जउत्तो इश्वं उग्न साअरिषा [अयमार्यपुत्रः इयं पुनः सागरिका] । (प्रकाशं राजानं प्रति) अञ्जउत्त किं खेदं [आर्यपुत्र किं न्विदम्] ।

Vas.—(*Noticing—To herself*) This is my husband, but

this is Sagarika. (*Aloud to the king*) My husband, what is this ?

ରାଜା—(*सर्वलक्ष्यस्मितम् अपवार्य*) वयस्य किं ब्रवीमि ?

King.—(*Aside—With a smile of shame*) Friend, what shall I say ?

विदू—(*अपवार्य*) भो मा चिन्तेहि अहं उत्तरं दाइस्मं [भो मा चिन्तय अहमुत्तरं दास्यामि] । (प्रकाशं वासव-
दत्तां प्रति) भोदि मा अथवा सम्भावेहि । अप्या किल
दुक्खेण आलिङ्गीअदित्ति मम वचनं सुणिअ पिअवचस्सेण
एदं आलोकविस्माणं दंसिदं [भवति, मा अन्यथा सम्भावय ।
आत्मा किल दुःखेन आलिख्यते इति मम वचनं श्रुत्वा
प्रियवयस्येन एतदालोक्यविज्ञानं दर्शितम्] ।

Jest.—(*Aside*) Ho ! Fear not, I will give the reply. (*Aloud to Vasavadatta*) Your Highness, do not take it otherwise. This skill in painting was shown by my dear friend on hearing my remark that self is portrayed with difficulty.

ରାଜା—यथाह वसन्तकस्तथैवेतत् ।

King.—It is just as Vasantaka says.

Beng. କାଳ—(କଳକ ତୁଲିଆ ଜହେ) କର୍ଜୀ ଠାକୁରାନ, ଦେଖୁନ ଏ ଚିତ୍ରକଳକେ
କେ ଝାଙ୍କା ଆହେ । ବାଗ—(ଦେଖିଲା ଅଗତ) ଏଟି ଆସାପୁତ୍ର, କିନ୍ତୁ ଏଟି ମାଗରିକା ।
ଅକାଳେ ରାଜାର ଅତି) ଆସାପୁତ୍ର, ଏକି ? ରାଜା—(ଜନାନ୍ତକେ ଲଙ୍କାର ହାମି ହାମି)
।ରକ୍ତ, କି ବାଜିବ ? ବିଦୁ—(ଜନାନ୍ତକେ) ଓଗୋ, ଭାବିତେ ହେବେ ନା, ଉତ୍ତର ଆମି
ନେବ । (ଅକାଳେ ବାସବଦତ୍ତର ଅତି) ମହାରାଜା, କିହୁ ବନେ କରିବେନ ନା । ଆମି
।ମିନାହିଲମ ନିକେକେ ଝାଙ୍କା କଠିନ, ତାହେ ଗୁମିନା ବରକ୍ତ ଏହି ଚିତ୍ରଟିନପୁଣ୍ୟ ଦେଖାହିଲେନ ।
ରାଜା—ବସନ୍ତକ ବା ବାଜି, ତାହେ ବଢ଼େ ।

CHARCHA

1. इयं पुनः &c.—पुनः implies भेद difference. The *difference* is from what is expected. This being *husband*, by his side *myself* is to be expected ; *but* (पुनः) no, this is another woman—Sagarika.

2. सवैलक्ष्य &c.—लक्ष्यते इति लक्ष् + णिच् + घञ् कर्मणि लक्षम् aim. लौवत्वं लोकात् । विगतं लक्षमस्य विलक्षः one that has lost his aim, confused, ashamed. तस्य भावः इति विलक्ष + थञ् वैलक्ष्यम् shame लज्जा । वैलक्ष्यस्य स्मितम् वैलक्ष्यस्मितम् the smile of shame. तेन सह ।

3. आत्मा किल &c.—One cannot paint one's self.

4. तथैवतत्—एतत् refers to the इदम् of Vasavadatta in “किं निन्दम्” above.

43. वास—(फलकं निर्दिश्य) अञ्जउत्त एसावि जा अबरा तुह समीवे आलिहिदा ता किं अञ्जवसन्तअस्स विस्साणं [आर्य्यपुत्र, एषापि यत् अपरा तव समीपे आलिखिता तत् किमार्य्यवसन्तकस्य विज्ञानम्] ।

Vas.—(*Pointing at the board*) My husband, that another woman is also painted by your side, is that Noble Vasantaka's skill ?

राजा—(सस्मितम्) देवि, अलमन्यथाशङ्कया । इयं हि स्वचेतसैव परिकल्प्य लिखिता न तु दृष्टपूर्वा ।

King.—(*With a smile*) Away with misapprehension, my queen ; this is some damsel drawn after being designed by my own imagination, but not seen before,

विदू—सच्चं सबामि बन्धसुत्तेण जइ कदापि अन्हेहिं ईदिस्सी दिदुप्वा [सत्थं शपे ब्रह्मसूत्रेण यदि कदापि अस्माभिरीदृशो दृष्टपूर्वा] ।

Jest.—Really I swear by my Vedic thread if ever such a one was seen before by us.

কাশ্ম—(অপরার্থ্য) भट्टिणि घणवखरं वि कदा वि संव-
ददि [भर्त्ति, घुणाक्षरमपि कदापि संवदति] ।

Kanch.—(Aside) My Mistress, even the tracings of the wood-borer sometimes resemble letters.

বাস—(অপরার্থ্য) अह उजुए एदस्स वक्रभणिदाइं ण
जाणासि । वसन्तधो क्खु एसो [अयि ऋजुके, एतस्य वक्र-
भणितानि न जानासि । वसन्तकः खल्वेषः] । (प्रकाशम्)
अज्जउत्त मम उण एदं चित्तं पेक्खन्तीए सीसवेअणा समुप्पसा ।
ता सुहं चिट्ठदु अज्जउत्तो अहं गमिस्सं [आर्य्यपुत्र, मम पुनरेत-
च्चित्तं प्रेक्षमाणाया शीर्षवेदना समुत्पन्ना । तत् सुखं तिष्ठतु
आर्य्यपुत्रः अहं गमिष्यामि] । (इत्युत्थाय गच्छति) ।

Vas.—(Aside) Ha! Simpleton, you are not familiar with his equivocations ; he is Vasantaka. (Aloud) My husband, a pain in the head has come over me watching this painting ; so let my husband rest at ease, I retire. (Rises and proceeds to go).

Beng. বাস—(কলকের দিকে আঙ্গুল দিয়া দেখাইয়া) আর্ধ্যপুত্র, আপনার পাশে অস্ত্র একটি জ্বালোকও আঁকা আছে, সে কি আর্ধ্য বসন্তকের চিত্রটেনপুণ? রাজা—(সন্ত্রিতে) দেখি, আর কিছু ভাবিবেন না। এটা নিজের মনে মনে ভাবিয়া আঁকিয়াছি, আগে দেখি নাই। বিদু—যথার্থই বটে। পেজা ছুইয়া বলিতেছি, আমরা এখনটা আর দেখি নাই। কাক—(জনান্তিকে) কথিতাক্রম, যুগের আঁকও কখন কখন (অক্ষরের সহিত) মিলিয়া যায়। বাস—(জনান্তিকে) পুত্র হাবি, এর বাঁকা কথা তুই তো জানিস না, এবে বসন্তক! (একাশে) আর্ধ্যপুত্র, এই চবি

देखिते देखिते आमात्र माथा धरिमा गेल, आपनि एकट् आत्रामे विश्राम करन, आनि याई। (उठिवा गवनोदात्त) ।

CHARCHA

1. एषापि &c.—Construe एषा अपरा अपि तत्र समीपे आलिखिता इति यत् तत् किम् &c. जा in the प्राकृत may also be rendered into यत्। अपरा अन्या मत्तो भिन्ना other than myself. Mine is the right place there ; if it was necessary to paint a woman also you should have drawn *me* there. आर्थं noble—is sarcastic. It was very *mean* (अनार्थ) to draw another woman there. विज्ञानम् also contains a fling. विद्वज्ज्ञानं विज्ञानम् perverse skill.

2. सखितम्—As. N, Boht., Tarka., &c. have सर्वज्ञत्वमित्यतम् । Ours is from As B. वैलक्ष्य here would be an admission of guilt. The king simulates unconcern and has a simple smile.

3. शदे—“शप उपासन्ने” इति आत्मनेपदम् । Or say कर्त्तृभिर्प्राये क्रियाकले आत्मनेपदम् ।

4. ईदृशी दृष्टपूर्वा—This has a double sense. For the queen it means—We have not seen such, she is an invention. But he wants to say—such a fine girl we did not see before ; this is the first time we see perfect beauty. You have no place before her.

5. वृषाचरमपि &c.—वृष wood-borer काष्ठवेधक । “वृषः स्यात् काष्ठवेधकी” इत्यनरटीका । This is an insect that bores holes in wood. वृषस्य अचरम् the tracing of a वृष । अचर is अक्षराकाररेखा । ‘वृषाचरमपि’ वृषकृता रेखा अपि ‘कदापि’ कदाचित् ‘संयदति’ लिपिमनुकरोति । A वृष does not thinkingly trace its lines, yet they sometimes resemble characters of the alphabet. Such may be this case also. Possibly it is an accident that the king’s drawing resembles Sagarika ; so my mistress need not trouble herself about it.

6. वक्रभ्रितानि &c.—वक्र crooked. वक्राणि भ्रितानि । He is वसन्तक a notorious equivocator.

7. प्रेक्षनाशयाः &c.—Apparently it means—I have strained my eyes watching the picture. But the real meaning is—The sight of another woman here has given me a shock. शीर्ष is मसक्त । “उत्तमात्रं शिरः शीर्षम्” इत्यमरः । शीर्षस्य वेदना । The Vritti does not recognise शीर्ष as an independent word. It is an आदेश of शिरस् when a स्वरदि तद्धित follows and on a few other occasions only. In the Vedas where शीर्षम् is allowed, शीर्षः वेदना would be a legitimate वाच्य । But in ordinary writing (भाषा) शीर्षवेदना has to be taken as a poetical license unless we recognise शीर्ष as an independent word.

8. सुखं तिष्ठतु &c.—सुखम् at ease. But it carries a censure—You are unhappy in my company, or you would not have sought out this girl. Be then happy with her, I shall not stand in the way of your happiness.

9. उत्थाय &c.—उत्थाय occurs in both As. B and As. N, but seems out of place. The queen has not yet been offered a seat and there is no stage direction to show that she had sat down at her own instance. Boht. here has no stage-direction at all.

राजा—(पटान्तेन गृहीत्वा) देवि—

प्रसीदति ब्रूयामिदमसत्रि कोपे न घटते

करिष्याम्येवं नो पुनरिति भवेद्भ्युपगमः ।

न मे दोषोऽस्तौति त्वमिदमपि च ज्ञास्यसि मृषा

किमेतस्मिन् बह्वं चममिति न वैशि प्रियतमि ॥ ४४ ॥

King.—(Holding her by the skirt of her robe) My Queen—Should I say “Be pleased” ? This does not fit in, anger

not being present. (Should I say) "I shall not do so again ?" That would be an admission (of guilt). (Should I say) that 'There is no lapse in me' ? This too you will deem as false. Dearest, I know not what is proper to say in this matter.

Beng. राज्ञा—(कागडेर आंछले धरिया) देवि—ए ब्यापारे कि वे बला दित जानि ना । "असल हउन" बलिब कि ? तोयार बधन राग हर नाई, तबन कथा तो पाटे ना । "ए काज आर करिब ना" बलिब कि ? ताते वे दोब चीकार ग्या हर । तबे कि "आमार दोब नाई" এই कथाई बलिब ? ताके तो तुमि मिथ्या ने करिबे ।

प्रसीदति । अन्यथः—हे देवि प्रसीदति ब्रूयाम् ? इदं कीपि असति न घटते । अनरेवं नी करिष्यामि इति ब्रूयाम् ? अभ्युपगमनी भवेत् । दीषी मे नास्ति इति ब्रूयाम् ? इदमपि च त्वं नृषा आस्यसि । हे प्रियतमी, एतच्छिन् किं वक्तुं चमं न श्लि । व्याख्या—हे 'देवि' राग्नि वासवदत्ते त्वं मयि 'प्रसीद' प्रसन्ना मव 'इति ब्रूयां' किम् ? अयुक्तमेतदित्याह—'इदम्' एतदचमं 'कीपि असति' तव क्रीडाभावे न घटते' न सङ्गच्छति । न हि त्वं कुपिता मे तत् कथं ब्रूयां प्रसीदति ? तर्हि पुनः' भूयोऽपि 'एवं नी करिष्यामि' ईदृशं नाचरिष्यामि 'इति' ब्रूयां किम् ? एतदव्ययुक्तमेव यतः 'अभ्युपगमनी भवेत्' एतदुक्ते दीषस्वीकारः स्यात् । तर्हि 'दीषी मे नास्ति' अपापीऽहम् इति ब्रूयां किम् ? 'इदमपि च त्वं नृषा आस्यसि' मिथ्या एव संसृजे तत् मीढं वचो न युक्तं वक्तुम् । एवम् हे 'प्रियतमी' प्रेयसि 'एतच्छिन्' प्रसावे 'किं वक्तुं चमम्' उचितं 'न वेद्मि' न जानामि । अतो न किञ्चित् प्रवीमि । अखरिचौहनम् ।

CHARCHA

1. गृहीत्वा—यद्यप्य here is to check. The king checks her by holding her by the skirt.

2. ब्रूयाम्—संप्रत्ये क्तिच् । संप्रत्ये is सव्यधारणं deliberation, i. e., इदं वा कर्त्तव्यम् इदं वा कर्त्तव्यं न ।

3. नी—This has the same meaning as न । “अभावे नह्य नी नापि” इत्यमरः ।

4. ज्ञास्यसि &c.—You will deem it as false, what is then the good of telling it? The knowledge (ज्ञान) that the statement is false (ऋषा) does not in any way benefit Vasavadatta. Hence कर्त्तव्यप्रदाभावात् न ज्ञानमेपदम् ।

5. एतच्छिन्—In this affair, *i. e.*, in the matter of the picture-board and your impression about it.

45. वास—(सविनयं पटान्तमाकर्षन्ती) अञ्जलस्य मा अश्रुधा सम्भावेहि । सच्चं एव्यं मं सोसवेभ्रणा बाधेदि, ता गमिस्सं [आर्य्यपुत्र, मा अश्रुधा सम्भावय । सत्यमेव मां शीर्ष-वेदना बाधते । तत् गमिष्यामि] । (इति निष्क्रान्ते) ।

Vas.—(Respectfully disengaging the skirts of her robe) My husband, take it not otherwise. A headache is really ailing me, so I will retire. (Exeunt).

विदू—भो दिष्टिद्या वदसि । क्लेशेण अन्हाणं अदिक्कन्ता अक्कलवादावली [भो दिष्ट्या वदसि । ज्ञेनेण अक्कलकमति-क्रान्ता अक्कलवातावली] ।

Jest.—Ho ! Luckily you prosper. Through our luck the untimely gale is past.

राजा—धिष्णूर्ध्वं, अलं परितोषेण । आभिजात्याभिगूढो न सञ्चितस्रवया देव्याः कोपानुबन्धः । पश्य—

अभङ्गे कञ्जसोत्तरेऽपि वदनं नीतं परां नन्दता-

नीषणां प्रति निदकारि इवितं नीतं वचो निष्ठरम् ।

শ্রুতবাস্যজড়ীভাতং প্রভুতয়া চন্দ্র্ণ বিস্ফারিতং
 কোপম্ব প্রকটীকৃতো দয়িতয়া মুক্লম্ব ন প্রস্রয়: ॥ ৪৫ ॥
 তদেহি দেবীসকায়মিব গচ্ছাব: । (ইতি নিষ্ক্রান্তৌ) ।
 ইতি কদলীশ্চই নাম দ্বিতীয়োঙ্ক: ।

King.—Fie ! Idiot, away with satisfaction. The persistence of the queen's wrath concealed through good breeding was not noticed by you. Behold—Through self-control, displeasure too was shown decorum too was not discarded by my darling. Though suddenly a frown appeared, the face was bent very low ; a slight smile of cold estrangement was cast at me, but no cruel words were uttered ; the eyes, rendered immobile by fumes (of wrath) within, were not opened wide. So come let us go to the queen herself. (*Exeunt*).

End of the Second Act named the Banana-bower.

Beng. বাস—(বিনয়ের সহিত কাপড়ের জাঁচল টানিয়া) আর্ধ্যপুত্র, আর কিছু মনে করিবেন না । বর্ষার্থই মাথা ধরার কষ্ট পাইতেছি, তবে যাই । (উভয়ে নিজস্ব) । বিদু—ওগো ভাগ্যে বাঁচিলেন ! আমাদের মঙ্গল, তাই অকালের ঝড় ঝাঙ্গিল ? রাণা—যিক্ মূর্খ ! আফ্রাদ এখন রাখ । দেবী বড় ধরের মেয়ে, রাগ লুকাইয়া রাখিয়াছেন, তাই তুমি বুঝিতে পার নাই । মেঘ—হঠাৎ ক্রুদ্ধি দেখা দিল, তথাপি তিনি মুখ খুব নীচু করিয়া রাখিলেন. যাড় উঁচু করিয়া ইভরজনের মত তাকাইলেন না । আসার দিকে চাহিয়া মনান্তরের ঝৎ হাসি হাসিলেন, কিন্তু কিছু কথা কহিলেন না । চক্ষু হ্রোদের আবেগে ; নিম্পল হইয়া গিয়াছে, কিন্তু উহাকে বিস্ময়িত হইতে দেখা নাই । বসন্তঃ করিভা কোপও দেখাইয়াছেন বিনয় ও অতিক্রম করেন নাই । তবে চল, বেবীর কাছেই যাই । (উভয়ে নিজস্ব) ।

কদলীশ্চই নামে দ্বিতীয় অঙ্ক সমাপ্ত ।

CHARCHA

1. शीर्षवेदना—See para 43 above.

2. चेमेव अस्माकम्—चेम is मङ्गल blessing. “चेमस्तु मङ्गलं” इत्यादि विद्मः । तेन । हेतौ तृतीया । As. N omits अस्माकम् । As. B reads येन । This also is a good reading. It gives the *reason* for दिव्या बह्वंसे । You are lucky *because* (येन इति हेतौ अव्ययम्) the storm is over. Our reading is from Boht.

3. अकालवातावली—This also is from Boht. As. B reads वाताखिका । As. N is not quite legible, but it seems the same is the reading there too. वाताखिका is वाताली with कम् added in the feminine. आली and आवली mean the same.

4. अभिजात्यात्—अभिजात is महाकुलप्रसूत । अभिजाताया भाव आभिजात्यम् nobility, aristocratic birth. अञ् भावे । तस्मात् । This is from As. B. As. N reads यान्या when departing, at departure.

5. कोपानुबन्धः—अनु + बन्ध + घञ् भावे अनुबन्धः succession, persistence &c. कोपस्तु अनुबन्धः । The wrath lay there concealed in spite of her sweet parting words.

6. क्षुभङ्गे &c.—This is an index of anger. Hence कोपश्च प्रकटीकृतः ।

7. वदनं नीतम् &c.—This is a sign of प्रशय । Hence सुकृत्श्च न प्रशयः ।

8. ईदम् &c.—This indicates कोप । Hence कोपश्च प्रकटीकृतः ।

9. नीलं वक्षी &c.—This implies प्रशय । Hence सुकृत्श्च न प्रशयः ।

10. अन्वनीय &c.—This shows कोप । Hence कोपश्च प्रकटीकृतः ।

11. न विस्कारितम् &c.—This points to प्रशय । Hence सुकृत्श्च न प्रशयः । वि + स्फुर + चिच् + क्त कर्मणि विस्कारितम् or विस्कीरितम् । Here स्त्री becomes optionally स्त्रा by “विस्फुरीर्षी” ।

12. कोपश्च &c.—The two च imply यौगपद्य simultaneity. प्रशय

is here विनय decorum. प्रशीयते अयम् इति प्र+थि+अप् कर्मणि प्रययः that to which one clings to the last, i. e., good breeding, decorum &c. क्रोध and प्रशय being almost opposed to each other, their simultaneous presence is explained by प्रभुतया ; she could do it because she had perfect control of self (प्रभुता) ।

13. देवीसकाशम् &c.—As. B, As. N, &c. have देवीं प्रसादयितुम् अभ्यन्तरम् । But in that case we ought to see the queen already pacified in Act III. The pacification however is referred to in Act IV (See सव्याजैः शपथैः &c. Sl. 65'') as is expected because Act III closes with the words देवीं प्रसादयितुम् अभ्यन्तरम् &c. Hence we suppose that these words have no place here at the close of Act II.

14. *Remark*—Between verse 45 and तदंघ्रि &c. some read “विदू—मता देवी वासवदत्ता तत् कथात्वनरखरुदितं करीषि ? राजा—मृद न लक्षितस्त्वया देव्याः क्रोधः । तत् सर्वथा देवीप्रसादनं मुक्ता नान्यमनीपावनाकल्पयामि” । This is on the face of it an interpolation. The king explains to the jester the signs of the queen’s anger, he makes no खरखरुदित here. Also मृद न लक्षितः &c. is evidently a repetition. We have followed As. B, As. N, Boht. &c. in rejecting these passages.

तृतीयोऽङ्कः

(ततः प्रविशति मदनिका)

1. मद—(आकाशे) कोसम्बिए अबि दिष्टा तुए भट्टिणो सन्नासे कञ्चणमाला न वा [कौशाम्बिके, अपि दृष्टा त्वया भर्तुः सकाशे काञ्चनमाला न वा] । (आकर्ण्य) कि भणसि क्वोबि कालो ताए आभच्छिअ गदाए त्ति । ता कहिं दाणिं पेक्खिअं [कि भणसि “कोऽपि कालस्तस्या भागत्य गतायाः” इति ? तत् कुत्र इदानीं प्रेषिष्ये] ? (अग्रतोऽवलोक्य) कइं एसा खलु, कञ्चणमाला इदो ज्जेअ आभञ्ज्जदि । ता जाव उवसप्पामि [कथम् ! एसा खलु काञ्चनमाला इत एव आगच्छति । तदयावदुपसर्पामि] ।

(Now enter Madanika)

Mad.—(In the air) Kausambika, was Kanchanamala seen or not by you with master ? (Listening) Do you say “It is a long time she came and left” ? Then where can I see her now ? (Looking in front) How so ! Here is Kanchanamala coming this very way, so I will approach.

(ततः प्रविशति काञ्चनमाला)

काञ्च—(सीतप्राङ्गम्) साहु रे वसन्तथ साहु । अदि-
कयिदो तुए अमअओअअराअओ इमाए सन्निविअअचिन्ताए

[साधु रे वसन्तक साधु ! अतिशयितस्त्वया आर्य्ययौगन्धरायणः
अनया सन्धिविग्रहचिन्तया] ।

Kanch.—(Tauntingly) Bravo ! Hola ! Vasantaka, bravo !
Minister Yaugandharayana is surpassed by you by this plan-
ing of union and rupture.

मद—(सञ्चितमुपसृत्य) हला कञ्चणमाले किं अञ्ज
वसन्तएण किदं जेषं सो एव्मं सलाहीअदि [हला काञ्चन-
माले, किमार्य्यवसन्तकेन क्ततं येन स एवं ज्ञाघ्यते] ।

Mad.—(Approaching—with a smile) Hola ! Kanchanamala,
what is done by Noble Vasantaka that he is being thus
belauded ?

Beng. (तार पर मदनिकार प्रवेश) । मद—(आकाशे) कौशाधिके, कर्डीर
काहे काङ्कनमालाके देखिले कि ? (सुनिगा) “से कथन एसे छले गेहे” एहे
बल्हो ? ता एथन ताके कोशाय पाई ? (मशुपे देखिरा) एहे ये ! काङ्कनमाला
एहे निकेई आनितहे । यई तार काहे बाई । (तार पर काङ्कनमालार प्रवेश) ।
काङ्क—(वादधरे) बाहवा ! वसन्तक, बाहवा ! या सक्ति आर विग्रह ठाहराईराह,
देखितेई अमाता बोगन्धरारणके हाराईराह ! । मद—(सामने आनिगा—हासिगा)
ओलो काङ्कनमाला, आद्य वसन्तक कि करियाहेन वे ताके एत बाड़ाहतेहिम् ?

CHAROHA

1. आकाशे—This implies that the speech is addressed to
some one outside the stage. His replies are not heard by the
audience but the speaker gives the substance with the intro-
duction किं ब्रवीषि, किं मञ्चसि &c. The speaker is *alone* on the
stage. “किं : ब्रवीष्यमित्यादि विना पात्रं ब्रवीति यत् । सुखेवास्तुमानयेकवान्
आदाकारमाचिनम् ॥”

2. कीदृषि कालः &c.—Idiomatic for “A long time past.”
This phrase is very common with Bhasa. See Remark below.

3. सोत्प्रासम्—उद् + प्र + कश् + कश् + भावे उत्प्रासः that with which

one is thrust aside, a taunt उपहासः । तेन सह । This is from Boht. As. B reads सोपहासम् ।

4. सन्धि &c.—सम् + धा + क्ति भावे सन्धि; union. वि + गच्छ + चप् भावे विग्रह; disunion. सन्धिश्च विग्रहश्च । तयोः चिन्ता &c. Vasantaka had busied himself with the union of the king and Sagarika, and as a result of that, with the disunion of the king and Vasavadatta. When applied to Yaugandharayana सन्धि is *peace* and विग्रह is *war*.

5. सस्मितम्—She smiles because, Vasantaka, an being thus eulogised.

6. *Remark*—The incidents of the first two Acts occurred on the day of the full-moon of the Vernal Festival ; those of this Act a few days later in the following dark fort-night. Here As. B, Boht. &c. read भर्त्सिनकाशे, with the mistress. This is incongruous, because मदनिका herself comes direct from the presence of the queen (see para 4 below). Kanchanamala has been sent to the king by the queen, and Madanika is sent after her at her delay. So by the question she wants to know if Kanchanamala has returned to the queen. But the answer says *she came and left long ago*. All this is inconsistent if the *queen* is intended. If it is the queen, whence did Kanchanamala come to the queen and why did she leave again ? Again कौशाब्जिका as her name implies is a resident of कौशाब्जो and was very likely an attendant of the king. The queen, impatient at the delay Kanchanamala was making in coming back with news from the king, had sent Madanika to hasten Kanchanamala. Naturally then when Madanika sees Kausambika she asks her if Kanchanamala was still tarrying with the king. Prof. Ghate's manuscripts have भर्त्सिः सकाशे ।

2. काश्च—इहा मधुषिरे किं तुह यदिवा पुच्छिदेव पशोभणं ? तुमं इमं रहस्यं रक्खिदुं च पारेसि [इहा मद-

निके, किं तव एतेन पृष्टेन प्रयोजनम् ? त्वमिदं रहस्यं रक्षितुं न पारयसि] ।

Kanch.—Hola ! Madanika, what is the use of this question to you ? You cannot guard this secret.

मद—सवामि देवीए चरणेहिं जइ कस्यवि पुरदो पञ्चा-
सेमि [ग्रपे देव्याश्चरणैः यदि कस्यापि पुरतः प्रकाशयामि] ।

Mad.—I swear by the queen's feet if I give it out to any one.

काञ्च—जइ एव्वं ता सुण् । अज्ज कु मए राअउलादो पङ्कित्तमाणाए चित्तसालिषाए दुवारे वसन्तअस्स सुसङ्ग-
दाए समं आलावो सुदो [यद्येवं तत् शृणु । अथ खलु मया राजकुलात् प्रतिनिवर्त्तमानया चित्रशालिकाद्वारे वसन्तकस्य सुसङ्गतया सममालापः श्रुतः] ।

Kanch.—If so, then listen. Today while returning from the royal mansion, conversation of Vasantaka with Susamgata was overheard by me at the gate of the picture gallery.

मद—(सकौतुबन्धम्) सहि कीदिसो [सहि कीदृशः] ?

Mad.—(*With curiosity*) What was it like, friend ?

काञ्च—एव्वं वसन्तएण भण्णिदं जइ सुसङ्गदे षड्दि साध-
रिणं वज्जिअ पिअवअस्सअ अस्स किंवि अस्सत्थदाए कारणं ।
ता चिन्तेहि एअ पङ्कित्तारं ति [एवं वसन्तकेन भणितं यथा—
“सुसङ्गते न हि सामरिकां वर्जयित्वा प्रियवयस्यस्य अन्धत्
क्विसपि अस्सत्थतायाः कारणम् । तत् चिन्तय अत्र प्रतिकारम्”
इति] ।

Kanch.—Thus was said by Vasantaka—“Susamgata, barring Sagarika, there is no other cause for the uneasiness of my dear friend ; so think out the remedy hereof.”

Beng. काँक—ওলো মনিকা, তোর ও কথায় কাজ কি ? তুই এ রহস্য, পেটে রাখিতে পারিবি না। মদ—দেবীর পা ছুঁইয়া সত্য করিতেছি যদি কারণ কাছে বলি। কাঁক—তবে শোন। আজ যখন রাজবাড়ী থেকে কিরে আসি তখন চিত্রশালার দরজায় অনিলাম স্তম্ভতার সঙ্গে বসন্তক আলাপ করিতেছে। মদ—(আগ্রহের সহিত) কি রকম আলাপ? কাঁক—বসন্তক বলেছে—“স্তম্ভতা, সাগরিকা ছাড়া অিয় বয়স্কের রোগের আর কোনও কারণ নাই। অতএব এর উপায় তাব”।

CHAROHA

1. घृटेन—घृत् + ल भवि घृष्टम् question प्रश्नः । तेन ।
2. रक्षन्म्—रक्ष् + यत् रक्षन्म् privacy. तत्र भवन् रति रक्ष् + यत् रक्षन्म् secret.
3. मदे—See मदे रक्षन्म्, Act II, para 43.
4. देव्यासुरवैः—सुरवैः has गौरवै बहुवचनम् ।
5. राजकुलान्—कुल here is गृह । “कुलं जनपदी गृहं” इत्यादि विवः ।
6. चित्रशालिका &c.—चित्राणां शाला चित्रशालम् or चित्रशाला । सैव इति कान् सार्धे चित्रशालिका । तस्मा दारम् । तस्मिन् । Vasantaka and Susamgata were inside the gallery talking, and Kanchanamala overheard them as she came up to the gate. If Vasantaka and Susamgata were outside, they would have noticed Kanchanamala.

7. तद्विषय &c.—The remedy is suggested by Vasantaka himself, because he says Sagarika is the *sole* cause. Hence she is the sole remedy too. Thus प्रतिकारं चिन्त्य means प्रियवयस्येण सागरिका योजय ।

3. मद—तदी सुसङ्गदाए किं भविदं [ततः सुसङ्गतया किं भविसम्] ?

Mad.—What was then said by Susamgata ?

काञ्च—एवम् भणितं—“अञ्ज खलु देवीए चित्तफलकप्रवृत्तन्तसङ्किदाए सागरिषं रक्खिट्ठुं मम हत्थे समप्यन्नतीए जं षोबत्थं मे प्रसादीकित्तं तेण ज्जेव्व विरद्ददेवीविसं सागरिषं गेण्हिष अहं वि कञ्चनमालावेषधारिणी भविष पदोसे इध आगमिस्सं । तुमं वि चित्तसालिभादुवारे मं पड्डिवालइस्सवि । ततो माह्वीलदामण्डवे ताए सह भट्टिणो समागमो भविस्सदि” त्ति [एवं भणितम्—“अद्य खलु देव्या चित्रफलकप्रतान्तशङ्कितया सागरिकां रक्षितुं मम हस्ते समर्पयन्त्या यत् नेपथ्यं मे प्रसादीकृतं तेनैव विरचितदेवीविषां सागरिकां गृहीत्वा अहमपि काञ्चनमालावेषधारिणी भूत्वा प्रदोषे इह आगमिष्यामि । त्वमपि चित्रशालिकाद्वारे मां परिपालयिष्यसि । ततो माधवीलतामण्डपे तया सह भर्तुः समागमो भविष्यति” इति] ।

Kanch.—Thus was said by her—“Taking Sagarika with me with the likeness of mistress imparted to her with that very garment of which a presentation had been made unto me by the queen—suspicious from the affair of the picture-board—entrusting into my hands Sagarika to be guarded, and I too becoming dressed like Kanchanamala, I shall come here at dusk to-day. You too will await me at the gate of the picture-gallery. Master will then have an interview with her in the Madhavi-bower.

मद—सुसङ्गदे हदासा खलु तुमं जा एव्व परिषयवच्छलं देवीं वच्चेसि [सुसङ्गते, हताशा खलु त्वं या एव्व परिषयवत्सलां देवीं वच्चेसि] ।

Mad.—Your hopes be damned Susamgata, that art thus deceiving mistress who is so kind to attendants.

CHAROHA

1. चय खलु &c.—Construe चय खलु चयर्पयन्त्या or better चय खलु चागमिष्यामि, *not* चय खलु शङ्कितया । Her शङ्का was aroused on the day of the festival—the full-moon day. Later she noticed how the king and Sagarika were pining for each other's company and at last employed Susamgata to keep watch over Sagarika !!

2. नेपथ्यम्—नेपथ्य here is प्रसाधन dress. Her own dress—the very dress she was wearing that day—she presented to Susamgata as a reward, not for past services, but for future service in keeping a good watch over Sagarika.

3. माधवीलता &c.—This was the queen's favourite creeper—her preserve as it were. This was to allay suspicion. Any one noticing her would think that the queen was repairing to her favourite resort.

4. परिजन &c.—परिजनेषु वत्सला &c. वत्स here means काम affection. वत्सः चक्षि चक्षाः इति वत्स + लच् मत्वर्थे वत्सला affectionate. “वत्समांसाभ्यां कामवले” इति लच् । The present of the valuable garment is a proof of her वात्सल्य ।

5. वचयसे—वच + षिच् स्वार्ये + लट् से वचयसे । “गृधिवचोः प्रलम्बने” इत्यात्मनेपदम् ।

4. काञ्च—हला तुमं दाणिं कडिं पत्यिदा [हला, त्वमिदानीं कुञ्च प्रस्थिता] ।

Kanch.—Hola ! Whither do you go now ?

मद—अस्मत्प्रसरीरस्य भङ्गिणो कुसलवृत्तान्तं चाषिदुं गदा तुमं विरचसि त्ति उत्सन्नन्तीए देवीए पतिदन्दि [अस्मत्प्रसरीरस्य भङ्गुः कुसलवृत्तान्तं ज्ञातुं गता त्वं विरचसि इति उत्सन्नन्त्या देव्या प्रेषितास्मि] ।

Mad.—I have been sent by the queen getting anxious because you were delaying after having gone to enquire of the welfare of master whose person was indisposed.

काञ्च—अदि उञ्जु चा सा देवी जा एव्णं पत्तिचाअदि । एसो क्खु भट्ठा अस्सत्थदामिवेण अत्तणो मअणायत्थं पच्छा-दअत्तो दत्ततोरणवलहीए उवरि उवविट्ठो चिट्ठदि । ता एहि एदं वुत्तन्तं भट्ठिणीए खिवेदेह्ण [अति ऋजुका सा देवी या एवं प्रत्याय्यते । एष खलु भर्ता अस्त्रस्त्रतामिवेण आत्मनो मदना-वस्थां प्रच्छादयन् दन्ततोरणवलभ्याः उपरि उपविष्टस्तिष्ठति । तदेहि एतं वृत्तान्तं भवैत्र निवेदयावः] । (इति निष्क्रान्ते) ।

इति प्रवेशकः

Kanch.—The queen is very simple who can be thus con- vinced. Here is Sire resting on the top of the Ivory-gate hiding his love-sickness under the cloak of indisposition. So come we will report this news to our mistress. (*Exeunt*).

Here ends the Prelude

Beng. काक—उलो, तूहै आबार कोथा याकिन् ? मद—कडीर शरीर अहह, तूहै खबर जान्ते निरे मेरि कळिन् मेथे ब्यस्त हये राषि आबार आमार पाठालेन । काक—राषि, काडी बोका, ठांके एत सहजे बुझिये मेठरा वार । ऐ मेथ अहक करेहै बजे निरेर मदनावह । ठांका निरे कडी एथन बसुतोअरणेर हाते बसिरा आहैन । ता हन् कजौके निरे ए कथा बलि । (अहःह) ।

अवेशक गेव ।

CHAROHA

1. चिरवधि—चिर is क्लिब्य delay. चिरं क्षयीति इति चिर + चिष् + अद् चिप् ।
2. उपायना—उह + तन् + अद् उपायनी । तथा । Evidently, the

queen, alarmed at the indisposition of the king, had forgotten her wrath.

3. अतिच्छत्रुका—अतिशयेन चत्रुका (कन् कृतचिते) अतिच्छत्रुका very simple, *i. e.*, an idiot. अल्लुका is an optional form. "अल्लुकाः" इति वैकल्पिकः प्रकृतिभावः ।

4. प्रत्यायते—प्रति + इ + णिच् + लट् ते कर्मणि । बोधनाशेत्वात् न गमिभावः, comp. "प्रत्यायतोष मां हृदयम्"—*Sak.* VI. After this *As. B.*, *As. N.*, *Boht.*, *Tarka.*, *Nyaya.*, &c. have the stage direction परिक्लप्य च-लोक्य च । But the remark that the queen is an idiot (अतिच्छत्रुका) to be so easily deceived, demands immediate explanation. This stage direction leaves the remark unexplained. The direction is omitted in Prof. Ghate's manuscripts.

5. एष खलु &c.—This is in explanation of the remark preceding. The king says he is ill, but here he is in the open, on the roof of yonder gate. Is that like one ill? निष is छल-
deception. "निषं तु लीं छलीं ऽथ तत्" इति केशवः । अखल्यतादपं निषम् &c.

6. दन्ततोरण &c.—दन्त is मजदन्त ivory. तोरण is बहिर्द्वार । "तोरणखल्लियां गेहे बहिर्द्वारे" इत्यादि केशवः । दन्तनिर्मितं तोरणं दन्ततोरणम् । This was a gate either actually made of ivory or called thus for some reason or other. बलभो is बलभि + ऊष् and means the roof of a house, the topmost room in a house &c. दन्ततोरणस्य बलभो । तस्या उपरि उपविष्टसिद्धति । It requires some nerve to sit there, and is not possible with one indisposed.

7. प्रवेशकः—An introduction (see opening of Act II).

(ततः प्रविशति मदनावस्थां नाटयन्प्रविष्टो राजा)

5. राजा—(निःश्वस्य)

मस्तापो हृदय करानलज्जतः सम्प्रत्ययं सद्यतां
नास्त्रोवोपशमोऽस्य तां प्रति पुनः किं त्वं सुधा ताम्यसि ।
यन्मूढेन मया तदा कश्चनपि प्राप्तो ष्टहीत्वा चिरं
विन्ध्यस्तस्ययि सान्द्रचन्दनरसस्यर्गो न तस्याः करः ॥४६॥

(Now enter the king seated acting love-sickness)

King—(Sighing) Now let this heat caused by the fire of love be endured, O Heart; verily there can be no abatement of it, why then do you pine for her in vain? For, fool as I was, having then somehow reached and long taken hold of her hand whose touch is like that of thick sandal paste, it was not placed by me on you.

Beng. (তার পর মদনাবস্থার অভিনয় করিতে করিতে উপবিষ্ট রাজার প্রবেশ) ।
রাজা—(দীর্ঘনিঃশ্বাস ত্যাগ করিয়া) ওহে হৃদয়, এখন তোমাকে এই মদনের বেগুরা তাপ সহ্য করিয়া থাকিতে হইবে। এ তাপের লাঘব হইতে পারে না, তবে আর কেন ব্যথা তাহার জন্ত কাতর হইতেছ? তোমার এ বিপদের মূলে আমি। কারণ, সে দিনে ভাগ্যক্রমে তাহার হাতখানি হাতে লইয়াছিলাম—আহা! যেন পেচা চন্দন গাঢ় করিয়া সে হাতখানি করা হইয়াছে—তথাপি আমি মুখ, সেখানি তোমার উপর রাখিয়া দিই নাই।

CHARCHA

1. প্রবিষ্ণতি ভববিষ্ট:—This combination sounds strange. But the fact is প্রবিষ্ণতি does not imply that the king actually walks up to the spectators' view, but only that he is *discovered* seated. Hence প্রবিষ্ণতি means অস্বাভাবিক মনোভাব। Thus there is no room for the rejoinder ভববিষ্টস্যৈতৎ কার্ষ্য নান প্রবিষ্ণতি।

2. নিঃস্বপ্ন—নিঃস্বপ্ন is inseparable from existence. Hence there is প্রকর্ষবিষয়া here, i. e., নিঃস্বপ্ন = হীর্ষে নিঃস্বপ্ন।

3. সন্ধ্যাপ বসি। স্বপ্ন:—ঐ স্বপ্নয় যত্ন তদা স্বপ্নমপি প্রাপ্ত: তস্যা: সান্দ্র-
স্বপ্নবরস্বপ্ন: স্বপ্ন: স্বপ্নি স্তম্ভীত্বা (অপি) সূত্রেণ ময়া ত্বয়ি ন বিস্ময়া: (তত্)
স্বপ্নমপি অরানস্বপ্ন: স্বপ্ন তাপ: স্বপ্নতাম্। স্বপ্ন ভববিষ্ট: নাস্বপ্ন:। তা প্রতি পুন:
কিঁ তং হুখা তাম্বসি? অ্যাস্মা—ঐ 'হৃদয়' মদীর্ঘ পিত: 'যত্ন' যজ্ঞান 'তদা'
কদম্বীস্বপ্নস্বপ্নিক্রম 'স্বপ্নমপি' অবিচ্ছিন্ন বিধিলা 'প্রাপ্ত:' আভ্যাসিত: 'তস্যা:'
সন্ধ্যায়া: 'সান্দ্র' স্বপ্ন 'স্বপ্নবরস্বপ্ন' মজ্জয়স্বপ্ন 'স্বপ্ন:' স্বপ্ন স্বপ্নস্বপ্নিক্রম: স্বপ্না
স্বপ্ন মধ্যবিষ্ট: 'স্বপ্ন:' স্বপ্ন স্বপ্নী 'স্বপ্নীত্বা' অপি 'সূত্রেণ' স্বপ্নস্বপ্নস্বপ্নিক্রম 'স্বপ্নীত্ব
স্বপ্নী: 'ময়া ত্বয়ি ন বিস্ময়া:' নিষ্কিন্ত: তত্ন মজ্ঞান [অস্বাভাবিকতাম্] 'স্বপ্নমপি'

अधुना 'अरानलेन' कासाप्रिना 'ज्ञतः अग्रं तापः' दाहः 'सञ्चताम्' अनुभूयतां लया । मम अविद्यशकारितायाः फलं मदीयं हृदयमनुभवत् । कथमपि प्राप्ता प्रनटा अलम्भा एव सा तत् न हि अणिकोऽयमनुभवः । 'अस्य' तापस्य 'सपशमः' लाघवं 'नास्येव' नैव विद्यते चिरमीवायं सञ्चताम् । 'तां' बालां 'प्रति पुनः' भूयः 'किं' कथं 'त्वं ताम्यसि' तत्प्राप्तकण्ठया खिद्यसि ।

4. सत्तापः—Heat ; perhaps the king felt feverish.

5. अरानल &c.—अररूपः अनलः । शाकपार्थिवादि । तेन ज्ञतः ।

6. तां प्रति—This is from As. N. A९. B reads मां प्रति । This does not give good sense. Prof. Ghate reads सम्प्रति which sounds awkward after the सम्प्रति in the first line.

7. सान्द्र &c.—Dissolve as in व्याख्या । सान्द्र is चन thick. "चनं निरनां सान्द्रम्" इत्यमरः । The सान्द्रता gives some idea of solidity to the touch, hence compares better with the touch of the hand. शीतलता is of course a common attribute.

8. कथमपि प्रातः—Compare "प्राप्ता कथमपि देवात्", Act. II, Sl. 43.

6. अहो महदाश्चर्यम् ! तथाहि—

मनसलं प्रकृत्यैव दुर्लक्ष्यञ्च तथापि मे ।

कामिनेतत् कथं विद्धं समं सर्वैः शिलीमुखैः ॥ ४७ ॥

Hullo ! A stupendous marvel ! For, mind is by nature indeed in motion and invisible. Yet how is this one of mine equally well pierced by Kama (Cupid) with all his arrows ?

Beng. अरे ! किं आश्चर्य ! नेत्र-मन अभावतः अक्षिरं उ दृष्टिरं वहिर्भूता । तथापि किं करिष्या आहारं एवै मनके कान्ताहारं नव करणी वापेहे समानं विद्धं करिष्य ?

मन इति । अन्वयः—मनः प्रकृत्यैव अलं दुर्लक्ष्यञ्च । तथापि कथं मे एतत् कामिनं सर्वैः शिलीमुखैः समं विद्धम् ? व्याख्या—'मनः' अन्तःकरणं 'प्रकृत्या एव' अस्मादादि 'अक्षरम्' अक्षरम् अतो निपुणैरेव धन्विभिर्यथनीचं तदुपरि 'दुर्लक्ष्यञ्च' अन्तःकरणान् अक्षुणा दुर्पश्यन् । 'तथापि' एवै विधाभावस्य कारणव्यथेऽपि सति 'कथं'

केन प्रकारेण 'ने एतत्' इदं मनः 'जानिन' धन्विना मद्नेन 'सर्वैः शिलीमुखैः' पञ्च-
भिरपि वाक्यैः 'सर्वं' तुल्यं 'विद्म' भिन्नम् । अलक्ष्य अचक्षुर्ग्राह्य अलक्ष्यं तथापि पञ्चसु,
एकस्यापि वाचस्य अलक्ष्ये पातो नामूत् सर्वेऽपि तुल्यमभिन्दन् नै मनः इत्यहो-
महदाश्चर्यम् ।

OHARCHA

1. दुर्लक्ष्यम्—लक्ष + ल्धि + यत् or ख्यत् लक्ष्यम् visible. दुःखेन लक्ष्यम्,
प्रादितम्—। It is in motion hence difficult to aim at. Over
and above this it is invisible which adds to the difficulty. If
लक्ष्य be taken as *aim*, then compound दुःखितं लक्ष्यम्, प्रादितम्—।
Now construe 'प्रज्ञत्वा एव अलं मनः दुर्लक्ष्यञ्च' दुर्लक्ष्यनिव अलतादिति भावः ।
अकारोऽवधारणे ।

2. समम्—Commentators all take it as meaning युगपत्
simultaneously. But if arrows are shot *simultaneously* the
chance is they will all succeed or all fail. Hence there is
nothing surprising in युगपदेदम्—it is a matter of chance. But
it becomes really wonderful if five arrows shot one after
another *all* succeed without a miss-hit. I have therefore taken
समम् in the sense of तुल्यम् ।

3. शिलीमुखैः—शिली is मूला a needle. शिली मुखे धिवां तेः । With
arrows. "अलिवाची शिलीमुखी" इत्यनरः ।

7. (जह्वं मवलोक्य) भोः कुसुमधन्वन्,

वाण्याः पञ्च मनोभवस्य नियतास्तेषामसंख्यो जनः

प्रायोऽस्त्रद्विध एव अस्त्र इति यज्ञोक्ते प्रसिद्धिं गतम् ।

इष्टं तत्त्वसि विप्रनीपमङ्गना यस्मादसंख्यैरयं

विद्यः कामिजनः शरैरशरणी नीतस्त्वया पञ्चतान् ॥ ४८ ॥

(Looking over head) Ho ! Flower-bowed Cupid,— "Arrows
of mind-begotten Cupid are restricted to the number five ; of

them, countless people, mostly like me, to be sure, are the mark"; this, that has got currency in the world is now seen in you reversed. For, this helpless host of lovers, pierced with countless shafts, is reduced by you to the state of the five.

Beng. (उपरेश्वर द्विके चाहिरा) ओह पुंलपधनु, लोके बले तेषाम्नां पीठटी मात्र बाण, किञ्च तत्र लक्ष्य असन्ध्या लोक—श्रीरई आमार मत । एधन तेषाम्नाते तत्र उठे देषितेह । कारण, एई निरुपाय कामिबर्गके तुमि असन्ध्या नशे बिह्व करिमा पकध पाण्नाईतेह ।

वाचा इति । अन्वयः—“मनोभवस्य पञ्च वाचा नियताः । तेषां प्रायः अज्ञाद्विधः असंख्य एव जनः खल्वयः” इति यत् लोकी प्रसिद्धिं गतं त्वयि तत् अधुना विप्रतीपं दृष्टम् । यस्मात् अशरत्थः अयं कामिजनः त्वया असंख्यैः शरैर्विद्धः पञ्चतां नीतः । व्याख्या—‘मनोभवस्य’ मनसिजस्य कामस्य ‘पञ्च वाचाः नियताः’ पञ्च एव शरा निहिंष्टाः नाधिकानि न्यूनाः । ‘तेषां’ शराणां ‘प्रायः’ बाहुल्येन ‘अज्ञाद्विधः’ मादृशः ‘शरानुसृतापितः’ ‘असंख्य एव जनः’ अनन्त एव भुवनवासी पुरुषः ‘खल्वयः’ वैध्यः ‘इति यत् लोकी’ जगति ‘प्रसिद्धिं गतं’ प्रचारं प्राप्तं ‘त्वयि’ भवद्विषये ‘तत्’ जनवचनम् ‘अधुना’ सम्प्रति त्वया विद्धे मयि ‘विप्रतीपं’ विपर्यस्तं ‘दृष्टं’ खचितं मया । कारण-माह—‘यस्मात्’ यतः ‘अशरत्थः’ अनतिक्रमः ‘अयं कामिजनः’ एव कामुकवर्गः [पञ्चे एव मङ्गलवचः कामवमानान्वस्यो जगः अद्विधेव इत्यर्थः] ‘त्वया असंख्यैः शरैः’ प्रतिपुरुषं विह्वल्लान् अननैर्वाचैः न तु पुनः नियतैः पञ्चभिर्वच [पञ्चे अशरत्थस्य मादृशस्य खल्वयस्य खयमनुभवमानत्वात् ‘अदृष्टं संख्यं’ युक्तं येः तद्योविधैः ‘शरैः’] ‘विद्धः’ भिन्नः युक्ते नासंख्यवचनैव यथितः सन् ‘पञ्चतां’ पञ्चसंख्यात्मकतां पञ्चभिर्वाचैः पञ्चधा एव यथितत्वादित्यर्थः [पञ्चे ‘पञ्चतां’ पञ्चभूतभावं खलुमित्यर्थः] ‘नीतः’ प्रापितः । तन्मध्ये वाचाः पञ्च, तेषां असंख्या इति न । वाचा एव असंख्या वैद्या एव पञ्च इति तत्त्वम्, इत्यर्थः ।

CHAROHA

1. कुरुमधनु—कुरुमं धनुरस्य इति कुरुमधनु + अनङ् समासात्: कुरुमधनु (प्रादिपदिह) । तन्वचन्तुही । The अनङ् is optional by “वा संज्ञायाम्” ।

2. प्रायः—प्रायस् is an अव्यय meaning here बाहुल्य । Comp. “प्रायः प्रत्ययमाधत्ते स्वगुणेषुत्तमादरः” ।

3. लक्ष्यः—लक्ष् + ल् + यत् लक्ष्यः to be aimed at.

4. विप्रतीपम्—प्रतिगता आपः अस्मिन् इति प्रति अप् + च समासान् by “अक्पूर्वधुःप्रथामानच्” = प्रति + ईप् by “इत्तात्पसर्गोऽप ईत्” — प्रतीपम् opposed. विशेषण प्रतीपम् reversed. See व्याख्या ।

5. अधुना—Now. The force is *now* that I am hit myself I feel it and can appreciate the agony of others that are hit likewise.

6. असंख्यैः—For the double sense see व्याख्या । When applied to the host of lovers, say अनन्ता संख्या एषाम् । This does not suit when by कामिजन he means himself. Then take संख्य as the word meaning आङ्गव battle as in the व्याख्या । “संख्यमाह्वे” इति टैनः । This second sense suits the whole host of lovers also.

7. कामिजनः—जन means here समूह । कामिनां जनः the whole body of lovers in the world. Also कामी आसी जनश्च कामिजनः one in love ; एष कामिजनः then refers to himself—This love-stricken self of mine.

8. पञ्चतम—To each arrow a number of love-stricken people is spitted like meat to be roasted. All are taken up with his five arrows. Thus they are reduced to the number five. Referred to himself पञ्चता is *death*.

8. (विचिन्त्य) न तथाहमेवमवस्थमात्मानमनुचिन्तयामि यथा अन्तर्गूढकोपसंभाराया देव्या शोचनगोचरमतां तामेव तपस्विनीं सागरिकाम् । तथाहि—

द्विया सर्वस्वासी हरति विदितास्तीति वदनं
दयोद्ध द्वास्त्रापं कलयति कथामात्मविषयाम् ।

सखीषु क्षेरासु प्रकटयति वैलक्ष्यमधिकं

प्रिया प्रायेणास्ते हृदयनिहितातद्विधुरा ॥ ४८ ॥

प्रेषितश्च मया तद्वात्तान्विषणाय कथं चिरयति वसन्तकः ?

(*Reflecting*) I think not so much of my own self thus circumstanced as of that poor Sagarika placed within the range of vision of the queen with gathered wrath pent up within. Thus—My darling thinking she is found out lives mostly confounded by fright cherished at heart—Through shame she averts her face from all ; noticing conversation between two people she deems the talk as having herself for its subject ; friends smiling, she manifests the deeper confusion.

Beng. (चिन्ता करिया) আমার এ দশা হইয়াছে সেজন্য ভাবি না, ভাবি বেচারী নাগরিকার জন্ত । দেবীর পেটের ভিতরে রাগের বোঝা, আর সে সর্বগা তাঁর চক্ষের উপরেই রহিয়াছে । দেখ—প্রিয়র প্রশ্নের ভিতরে যে ভয় চুকিয়াছে তাহাতে সে প্রায়ই ভ্রিয়মাণ হইয়া আছে । কাহারও দিকে সোজা তাকাইতে পারে না, এ সব টের পাইয়াছে এই ভাবিবা মুখ কিরাইয়া নয় ; দুজনতে কথা কহিতেছে দেখিলে মনে করে তাহারই কথা বলিতেছে ; সখীদের কাহারও মুখে হাসি দেখিলে ভাবে তাহাকেই লক্ষ্য করিয়া হাসিতেছে ও লজ্জার বে মরিয়া যায় । তাহার ধবর লইবার জন্ত বসন্তককে পাঠাইয়াছি, সে দেখি করিতেছে কেন ?

CHAROHA

1. एवमवस्थम्—एवम् ईदृशी अवस्था अस्ति । This is As. B's reading. As. N has skipped over the passage. Boht. reads एतदवस्थम् (एवा अवस्था अस्ति) ।

2. अन्तर्बुद्धं &c.—कोपस्य सन्धारः = सन्धतः कोपः । भावान्तर्बुद्धे द्रव्यान्वयनम् । अन्तः मध्ये बुद्धः कोपसन्धारः अस्याः । Her anger waxes within, hence the more dangerous.

3. क्षीयन् &c.—ग्राह्यश्चरन्वक्षिन् इति गी + चर + ण् । अधिक्तरथे, कोपश्चः range. क्षीयन्वयोर्गोचरः । तं मता । The queen cherishes spite against her but professes kindness ; and the poor girl is always under her eye. Hence she has to be pitied.

4. तपस्विनीम्—तपस्विनी poor, one deserving pity शोचा । “वति-
शोचो तपस्विनी” इति निष्काशशेषः ।

5. त्रिवेति । अन्वयः—विदितास्मि इति प्रिया प्रायेण हृदयातड्विधुरा ।
चासे—चसी क्रिया सर्वस्य वदनं हरति, हयोः आलापं दृष्ट्वा आत्मविषयां कथां
कथयति, सखीषु खेरासु अधिकं वैलस्यं प्रकटयति । व्याख्या—‘विदितास्मि’ रदस्मि
राज्ञा सङ्गता इत्यनेन प्रकारेण परिज्ञातास्मि ‘इति’ मत्वा ‘प्रिया’ दक्षिता मे सागरिका
‘प्रायेण’ बाहुव्येन ‘हृदये’ मनसि ‘निहितः’ बहसूत्रः यः ‘चातडः’ भौतिः तेन ‘विधुरा’
चाकुला ‘चासे’ तिष्ठति । तदेव प्रपञ्चयति—‘चसी’ सा दक्षिता ‘क्रिया’ कथयति
‘सर्वस्य’ जनस्य सम्बन्धे ‘वदनं हरति’ मुखं व्यावर्तयति । ‘हयोः’ जनयोः ‘आलापं
दृष्ट्वा’ यौ कौचित्तुं आलपतः इति दृष्ट्वा ‘आत्मविषयां’ स्वसंसृष्टां ‘कथां कथयति’
नम्यते । ‘सखीषु खेरासु’ येन केनापि कारणे सहासासु सतीषु ‘अधिकं वैलस्यं’
प्रवृत्ता लज्जां ‘प्रकटयति’ दर्शयति । चसी जीवन्मयातना ! तत् तानेव शोचामि
नात्मानम् ।

6. सर्वस्य—शेषे वृत्तौ । सर्वस्य सम्बन्धे हरति ।

7. चसी हरति—This is the reading of As. B, Dasarupa &c.
Boht. reads चये नवति । Tarka. &c. read चये नवति । As. N.,
Nya, &c. read चशो नवति (Explain सर्वस्य सम्बन्धे चवनतसुखी भवति) ।

8. विदिताञ्जीति—This is the reason for her confusion—
विधुरता । विदिता अतएव हृदये चातडः ततो विधुरा ।

9. वैलस्यम् &c.—वैलस्य is लज्जा । She always feels ashamed,
but the shame is the greater when friends laugh.

10. प्रायेण—Here the word is प्राय, in Sl. 48 it is प्रावस् ।
Both mean बाहुव्य । “प्रायः पुमाननयने खली बाहुव्यतुल्ययोः” इति शिदिनी ।
For प्रावस् comp. “प्रायो भूषि” इत्यनरः । भूषि बाहुव्ये ।

11. हृदय &c.—विनता धुः कावेनापः चलाः इति विधुर + च + टाप्
स्त्रियाम् । “विधुरं विचक्षे विपु” see व्याख्या । विधुरता is a general term
of which the first three lines offer particular cases.

9. (ततः प्रविशति हृष्टी वसन्तकः)

विदू—(सप्ररितोषम्) शो शो भोः ! कोमलोरज्ज्वालाहृत्पाकि
च तादिसो भूपिचनचक्ष्ण परितोषो चासी जाहिसो मम

सभासादो अञ्ज पिभ्रवचणं सुणिअ भविञ्चदि त्ति तक्केमि ।
 ता जाव गदुअ पिभ्रवचणञ्चस्स णिवेदइस्सं [ही ही भोः !
 कौशाञ्जीराज्यलामेनापि न तादृशः प्रियवयस्यस्य परितोष
 आसीत् यादृशः मम सकाशात् अथ प्रियवचनं श्रुत्वा भवि-
 ष्यति इति तर्कयामि । तत् यावत् गत्वा प्रियवयस्यस्य निवे-
 दयिष्यामि] । (परिक्रम्य अवलोक्य च) कथम् । एसो पिभ्र-
 वचसो जधा इमं ज्जेव्व दिमं अवलोअन्तो चिद्वदि तह तक्केमि
 मं ज्जेव्व पडिवालेदि । ता जाव णं उवसप्पामि [कथम् !
 एष प्रियवयस्यो यथा इमामेव दिग्मवलोकयन् तिष्ठति तथा
 तर्कयामि मामेव परिपालयति । तत् यावदेनमुपसर्पामि] ।
 (उपसृत्य) जअदु जअदु पिभ्रवचसो । भो वचस दिद्विआ
 वडुसि समीहितकञ्जसिद्धीए [जयतु जयतु प्रियवयस्यः । भो
 वयस्य, सिद्ध्या वर्षसे समीहितकार्यसिद्धया] ।

(Now enter Vasantaka with joy)

Jest.—(With satisfaction) Hullo ! Hullo ! Ho ! Methinks
 such delight did not come unto my dear friend even from the
 attainment of the kingdom of Kausambi as will occur today
 on receiving the good news from me. So I will go and tell my
 dear friend. (Going round and observing) How so ! As dear
 friend waits looking this very way, so I think he is awaiting
 me. I will therefore approach him. (Approaching) Prosper,
 let dear friend prosper. Ho ! friend, luckily you prosper by
 success in the work desired.

Beng. (तार गत्र हठे वसन्तकेर एवेण) । विद्—(सञ्ज्ञावेर सहित) हाः !
 हाः ! हो ! आमार काह थेके आज ए हुसबाणं उने अिनं वरन्तेर वा आनन्
 हवे, आमार मने हर कौशाञ्जीर राज्ज गेनेरे से आनन् हर नहि । उवे चाहे वणि

गिरा। (घुरियाँ ओ देखिया) तहै तो ! प्रिय वरञ्ज वखन एहै निकेई ताकाईया
बनिया आछेन तथन मने हन आनारइ अपेना करितेहन। बाई, काहे बाई।
(काहे गिरा) जग हईक, प्रिय वरञ्जेर जग हईक। ओगी वरञ्ज, कपानेर जोरै
अडौठे कार्य सिद्ध हईल, आपनार बुद्धि हईल।

CHAROHA

1. ही ही भोः—See Act II, para 12. The jester is overjoyed at the success of his mission.

2. कौशांबी &c.—Kausambi was the capital of the Vatsa country. कौशांबीराज्य is the same as वत्सराज्य।

3. प्रियवचनम्—He refers to the news that Sagarika will meet him in the Madhavi-bower.

4. कथम्—This expresses surprise. The jester is surprised on seeing that the king has already become anxious and is impatiently awaiting his return.

5. एनम्—अन्वादेशे एनादेशः।

6. समोहित &c.—सम् + ईह + क्त कर्मणि समोहित desired. समोहितं कार्यम्। तस्य विधिः। तथा। The समोहितकार्यं is सागरिकासमागमसङ्कटनम्।

10. राजा—(सहर्षम्) वयस्य, अपि कुशलं प्रियायाः
सागरिकायाः ?

King—(With joy) Friend, is it all well with my darling Sagarika ?

विदू—(सगर्वम्) भो अचिरेण सखं ज्ञेयं पेक्षितम् जाणिस्यसि [भो अचिरेण स्वयमेव प्रेक्ष्य आस्यसि]।

Jest.—(With exultation) Ho ! You will soon know seeing her thyself.

राजा—(सपरितोषम्) वयस्य, दर्शनमपि भविष्यति प्रियायाः ?

King—(With satisfaction) Friend, would there be an interview too with my darling ?

विदू—(साहङ्कारम्) भोः कौस ए भविस्सदि जस्स दे उवहसिदविहप्पदिबुद्धिविहवो अहं अनञ्चो [भोः कम्मन् भविस्सति यस्य ते उपहसितवहस्यतिबुद्धिविभवः अहममात्यः] ।

Jest.—(Triumphantly) Ho ! How could it not be unto you to whom the counsellor is myself that mocks the majesty of the wit of Brihaspati ?

राजा—(विहस्य) न खलु चित्रम् । किं न सम्भाष्यते त्वयि ? तत् कथय विस्तरतः श्रोतुमिच्छामि ।

King—(Laughing) Not indeed strange ! What is not possible with thee ? So speak, I wish to hear in detail.

विदू—(कर्णे एवमेवं कथयति) ।

Jest.—(Whispers in the ear).

राजा—(सपरितोषम्) साधु वयस्य साधु ! इदं ते परि-
तोषिकम् । (इति हस्तादवतार्य कटकं ददाति) ।

King—(With delight) Well done ! Friend, well done ! This is your reward. (*Offers a bracelet taking it off his own hand.*)

विदू—(कटकं परिधाय आत्मानं निर्वर्ष्य) भोदु एवं दाव शुद्धसुवस्सकड्ढमण्डिमहत्तं अत्तणो बन्धणीए गदुअ दंसइस्सं [भवतु एवं तावत् शुद्धसुवर्णकटकमण्डितहस्तम् आत्मनो ब्राह्मण्यं गत्वा दर्शयिष्यामि] ।

Jest.—(Wearing the bracelet and surveying his person) Well, I will go and show my wife my hand thus adorned with a bracelet of pure gold.

রাজা—সখে, পশ্চাদ্ধর্ম্যিচ্ছসি । স্নায়তাং তাবন্ কিমব-
শিষ্টমক্ৰ হতি ।

King—Friend, you will show it later ; now see what is left of the day.

Beng. রাজা—(সহর্ষে) বরস্ত, প্রিয়া সাগরিকার কুশল তো? বিদু—(সগর্বে) ওগো অচিরে আপনি নিজেই দেখিয়া জানিতে পারিবেন । রাজা—(সস্তোভের সহিত) বরস্ত, প্রিয়ার সহিত সাক্ষাৎ হইবে? বিদু—(জাঁকের সহিত) ওগো হবে না কেন? আপনার মন্ত্রী যে আদি, বার বুদ্ধি বৃহস্পতির বুদ্ধিকেও উপহাস করে । রাজা—(হাসিয়া) আশ্চর্য নয় । তোমাতে সবই সম্ভব । তবে বল সবিস্তর শুনিতে চাই । বিদু—(কাণে এই এই বলিল) । রাজা—(আহ্লাদের সহিত) সাধু, বরস্ত সাধু । এই তোমার পুরস্কার । (হাত হইতে গুলিয়া বালা দান) । বিদু—(বালা পরিয়া, নিজের দিকে চাহিয়া) ভাল, খাঁটা সোণার বালায় হাতখানি এমন সাজিয়াছে, বাইরা ব্রাহ্মণীকে দেখাই । রাজা—সখে, পরে দেখাইবে, এখন দেখ বেলা কি আছে ।

OHARCHA

1. স্বহর্ষন্—The jester's greeting shows that all is well hence the satisfaction.

2. স্নায়ন্—The exultation is due to the fact that he has arranged for a visit ; so instead of saying a simple 'yes' he says 'স্বয়মীব স্নায়সি' ।

3. উপহসিত &c.—উপহসিত: হৃদ্যন্তির্বহির্বিম্ব: য়ন ।

4. ন স্বক্ৰম্ বিবন্—I do not wonder that I am going to have an interview.

5. একমিবন্—This stands for the news that is suppressed— withheld from the audience.

6. দারিদ্র্যবিবন্—See Act II, para 23.

7. কটকন্—কটক is বঙ্গম bracelet. "কটক বঙ্গমী দ্বাপী" ইত্যাদি বিব: ।

8. স্বহর্ষন্ &c.—The text here seems corrupt, স্বহ should stand uncompounded. The construction then is—স্ব স্বহর্ষন্

कटकमखितम् आत्मनो हसं ब्राह्मण्यै दर्शयिष्यामि । यद् यत् सुवर्णं तेन मखितम्
&c. As. N reads सौवर्णं । Explain—यद् यत् सुवर्णं यद् यद् सुवर्णम् । तस्य
विकारः इति सुवर्णसुवर्णं + चण् यद् यद् सौवर्णम् । तादृशं कटकम् &c. But the
उत्तरपददृष्टि here is irregular. We cannot attach चण् to सुवर्णं alone
and then compound as यद् यत् सौवर्णं यद् यद् सौवर्णम् because that
attaches यद् यत्ता to कटक । Whereas we want to attach it to सुवर्णं ।
We have therefore rejected this reading, As. B is here hope-
lessly corrupt. Our reading is adopted from Boht.

11. (विलोक्य) भो पेक्व पेक्व । एसो क्वु गुरुआण-
रात्रखित्तद्धिअओ सञ्जावडुदिस्ससङ्केओ विअ अत्यगिरिसिहर-
काणणमणुसरदि भअवं सहस्सरस्सी [भो प्रेक्षस्व प्रेक्षस्व ।
एष खलु गुरुकानुरागोत्क्षिप्तहृदयः सन्ध्याबधूदत्तसङ्केत इव
अस्तगिरिशिखरकाननमनुसरति भगवान् सहस्त्ररश्मिः] ।

Jest.—(*Observing*) Look, Ho ! look. Here, the glorious
thousand-rayed (Sun), with his heart turned by deep love, is,
to be sure, proceeding towards the wood on the top of the
setting hill as if with a tryst made by Eve, his bride.

राजा—(विलोक्य सहर्षम्) सखे, सम्यगुपलक्षितम् ।

व्यवसितमहः । तथाहि—

अध्वानं नैकचक्रः प्रभवति भुवनभ्रान्तिदीर्घं विलङ्घ्य

प्रातः प्राप्तं रथो मे पुनरिति मनसि न्यस्तचित्तातिभारः । ५४

सन्ध्याबधूदत्तसङ्केतपरिस्फुरणस्यैवमारपङ्क्ति

व्याकथावस्थितोऽस्तचित्तिवृत्ति नयतीवैष दिक्चक्रमर्कः ॥५०॥

King.—(*Observing—with joy*) Rightly observed, friend ;
the day has declined. Thus—The Sun, with a great load of
care laid on his mind that his car with a single wheel will not

be able to come back in the morning after having traversed a course which is long through wandering over the universe, having halted, drags and directs to the setting-hill, as it were, the wheel of the cardinal points whose golden spokes are visible in the array of his own rays left after some of them had been wiped out by dusk.

Beng. বিদু—(দেখা) গুণা, দেখুন, দেখুন । এবল অধুরাগে ভগবান্ সহস্র-
রশ্মির স্তম্ভ আকুল হইয়াছে । সন্ধ্যা বধু যেন তাঁহাকে সঙ্কেত করিয়াছেন, আর তিনি
অন্তর্গতির শিখরে যে বন আছে সেই দিকে তাঁহার সহিত মিলিত হইতে চলিয়াছেন ।
রাজা—(দেখিয়া আনন্দের সহিত) সখে, ঠিক ঠাইরাইয়াছ । বেলা শেষ হইয়াছে ।
দেখ সূর্য্যদেবের মহাভাবনা হইয়াছে যে তাঁহার রথে একখানি বই চাকা নাই, তবে সে
রথ কি করিয়া এই তাবৎ সংসার ভ্রমণের দীর্ঘগণ আভ্রম করিয়া ঠিক কাল এতে
আসিয়া উপস্থিত হইতে পারিবে ? স্থির করিলেন আর একখানি চাকা বসাইতে হইবে ।
দেখিলেন দিগ্গন্তলের চক্রখানি জমীর উপর পড়িয়া আছে । তাই ধামিরা বাঁড়াইয়া সেখানি-
টানিরা খাড়া করিয়া অন্তর্গতির উপরে লইয়া যাইতেছেন—ঝিলের রথে জুড়িবেন ।
সন্ধ্যার অন্ত্যবে তাঁহার তেজ কমিরা গিয়াছে, বাধ বাকী তেজ শিখার আকারে উপরের
দিকে চলিয়াছে, ঐ ক্ষুদ্র প্রবৃত্ত পক্ষে সে চাকার মধ্যের সোপার বসুভলি ।

CHAROHA

1. *শুব্ধকান্ত &c.*—‘শুব্ধকীৰ্ত্ত অশ্রুবাণীৰ্ত্ত স্তব্ধম্ চত্বৰ্ণং’ যস্য তথ্যাবিধঃ
‘মগদান্যু স্তব্ধকীর্ত্তিঃ সন্ধ্যাস্তময়া বন্দ্য’ ইতিমাত্রা ‘দনঃ স্তব্ধনঃ’ সন্ধ্যা যস্য তথ্যাবিধঃ
স্তব্ধ ‘অস্তমিবিম্বিত্ত্বি’ যন্ ‘কালদ’ যন্ ‘অস্ত’ তদ্বিধ স্তব্ধীকৃত্য ‘স্তব্ধি’ মন্ত্ৰতি ।
অস্তমিবিম্বিত্ত্ববন্দ্যসীলঃ সন্ধ্যাবলী কীর্ত্তা ইতি স্তব্ধিয়া বিম্বাযিতঃ স্তব্ধমিষ্টকীর্ত্ত
খাযতি । The *অশ্রুবান* is visible in the ruddy appearance of the
sun at dusk. The phrase *শুব্ধকান্ত &c.* has already appeared in
Act II, para 8a. *অশ্রু* in *অশ্রুবান* is a কর্মদ্রব্যবচনীয় implying *অশ্রবণ* ।
It cannot be taken as an *অশ্রবণ* of *স্তব্ধি*, because *অশ্রুবণ* is
possible of one who is in motion. The *কালদ* is not in motion.
Besides there is no motive for the *অশ্রুবণ* of *কালদ* । This
speech of the Jester is a hint to the king to follow the example

of the Sun and retire to the Madhavi-bower and await the arrival of Sagarika there. आदित्य इवायं भवानपि वध्वा दत्तसङ्केतः तत्
 माधवीलतामख्यमनु एव सम्यति सरतु इत्याशयः ।

2. पर्यवसितम्—परि + अव + सी + क् कर्त्तरि ended.

3. अध्वानमिति । अन्वयः—एकचक्रो नी रथः भुवनध्वान्निर्दीर्घम् अध्वानं
 विलङ्घ्य प्रातः पुनः प्राप्तुं न प्रभवति इति मनसि व्यक्षिप्नातिभारः एषः अर्कः
 अवस्थितः सन् सव्याष्टावशिष्टक्षरपरिकरस्यष्टैमारपङ्क्तिं दिक्चक्रं व्याकृष्य
 व्यक्षिप्तिवृत्तिं नयतीव । व्याख्या—‘एकम्’ एकमेव ‘चक्रं’ यस्य तादृशो द्वितीयचक्र-
 विक्रलो ‘नी रथः भुवने’ समयाकाशमण्डले या ‘ध्वानिः’ धमनं तेन ‘दीर्घम् अध्वानं’
 वक्तुं ‘विलङ्घ्य’ व्यतीत्य ‘प्रातः’ प्रमाते ‘पुनः प्राप्तुं’ प्रत्यागन्तुम् उद्यमिरी इति उच्यते
 ‘न प्रभवति’ न शक्नोति अपि तु प्राप्तव्यमेव तेन ‘इति’ अनेन प्रकारेण ‘मनसि’ चित्ते
 ‘व्यक्षाः’ आहितः ‘चिन्तायाः अतिभारो’ येन तादृशः ‘एषः अर्कः’ सूर्यः ‘अवस्थितः’
 अर्धमात्रेण एव स्थितः सन् ‘सम्यया’ ये ‘आष्टाः’ विलुप्ताः तीर्थः ‘अवशिष्टः’
 अतिरिक्तः यः ‘स्वकाराणां’ सव्याख्यानां निजकिरणानां ‘परिकरः’ परिपाटी, कम-
 विद्यास इति शब्दत्वं स एव ‘स्यष्टा’ स्रष्टा ‘द्विपाद्यो पङ्क्तिः’ चौचौभाभिगलाकानां
 श्रेणी यस्य तादृशं ‘दिक्चक्रं’ दिक्चक्रस्य चक्रं रथाङ्गं ‘व्याकृष्य’ समतलपातात्
 लघोऽप्य ऊर्ध्वपातमवस्थाप्य ‘व्यक्ष्य’ अदर्शनस्य ‘चिप्तिवृत्तिं’ निरी ‘नयति इव’ नीत्वा
 तत्र स्वरथे द्वितीयचक्रस्थाने योजयति इव इत्यनुप्रेषा । सन्धरा इत्तम् ।

4. एकचक्रः—एकं चक्रं यस्य सः । The sun's chariot is supposed
 to have only one wheel. Hence like an one-legged man it is
 supposed to be slow in its progress. It is therefore natural to
 doubt its return in time on the morrow. On एकचक्र the
Vachaspathya quotes the Sruti—“सप्त युञ्जन्ति रथमीकचक्रम्” ।

5. सव्याष्ट &c.—For समास see व्याख्या । परि + क् + च अचिकरथे
 परिकरः a collection सङ्घः । “प्रयुज्यते परिकरः समूहारस्योरपि” इति
 आहतः । अर is चक्राङ्ग the limbs of a wheel, i. e., the spokes.
 “अरं श्रीं च चक्राङ्गं” इति ऋषिर्वाच । अष्ट is the reading of As. B.
 Several others, including As. N and Boht. read कृष्ट । सव्याकृष्ट
 means “drawn by Eve”, i. e., appropriated by eve ; this is
 almost the same as सव्याकृष्ट । Again for परिकरस्यष्ट, Boht.,
 Tarka &c. read परिकरैः स्यष्ट &c. the तृतीया in परिकरैः being इती ।
 The spokes are called golden because the pencils of rays that

shoot upwards at dusk are really gold-coloured. The sun's chariot also is golden, so golden spokes are in keeping with the quality of the chariot. Our text here is from As. N.

12. अपिच—

यातोऽस्मि पद्मनयने समुयो मामेष
सुप्ता मयैव भवती प्रतिबोधनीया ।

प्रत्यायनामयमितौव सरोरुहिण्याः

सूर्योऽस्तमस्तकनिविष्टकरः करोति ॥ ५९ ॥

तदुत्तिष्ठ तत्रैव माधवीलतामण्डपे गत्वा प्रियतमासङ्केता-
वसरं प्रतिपाक्यावः ।

Moreover,—“I am going, O lotus-eyed one. This is my oath—“Asleep you are to be aroused by me alone”—thus, as it were, the sun, with its hand laid on her drooping head, creates confidence in the lotus plant. So get up, going to that very bower of the Madhavi-creeper, let us await the hour of tryst of my best beloved.

Beng. आरंभ देख—सूर्या अस्ताहमेतन्न सञ्चक किरण चागिशाह्वेन, किञ्च तां नम्र, पाठि बाहेतेह्वेन एहै ह्रुःथे पापिनोर मत्तक अवनत रहैशाह्वे । सेहै साधार ग्रेहे हात बुलाहिरा वेन तिमि बगिठेह्वेन—“हे पद्मनयने, आमि उगिनाम, किञ्च अतिष्ठा करिमा बाहेतेह्वे वे तौनाके घुन आनिवार पुदेहै आसिरा आमिहै वागाह्वे ।” तत्रे उम, सेहै साधवीमण्डपेहै बाहै, शिरतमार सञ्चक्रेर समयेर अपेकार थाकि ।

श्राव इति । अन्वयः—है पद्मनयने यातः अपि । एव मन समयः । सुप्ता भवती मयैव प्रतिबोधनीया । असमस्तकनिविष्टकरः सूर्यः सरोरुहिण्याः प्रति प्रत्यायना करोतीति । व्याख्या—‘यातः अपि’ प्रसिद्धीऽह्वनधुना । ‘एव मन समयः’ प्रत्यायनाकारः प्रातः । प्रातः परमर्षं श्वातुमुत्तुष्टी । अपि च ‘एव मन समयः’ इयं वक्ष्यताया नि प्रविश्या । ‘सुप्ता’ निद्रि सुप्तिना ‘भवती मया एव’ न कथ्यः प्रातः ‘प्रतिबोधनीया’ अतः प्रबोधान् प्राविवाहमानव्य तां वीचयानि त्रिधावयानि इति भावः ।

'असल' असलगिरे: 'मस्तके निविष्टाः' निष्ठिताः 'कराः' विरथा यस्य तथाविधः प्रस्थानोद्यत इत्यर्थः 'सूर्यः सरोरुद्विष्टाः' पद्मिचाः 'इति' अनेन प्रज्ञारेण 'प्रत्यायनां करोतीव' प्रत्यायनविश्वासं जनयतीव । इदमप्यर्थान्तरं ध्वसते—'पद्ममिव' व्यायतं 'नयनं' यस्याः हे तादृशि काले 'यातः अस्मि' अयं यानि । 'एष मनः समयः' शपथः—'सुप्ता' निद्रिता 'भवती मया प्रतिबोधनीया एव' नूनं सङ्केतप्राप्तेन मया जागरयितव्या । 'अस्ते' अधोमुखे 'मस्तके' नाधिकाशाः शिरसि 'निविष्टः' स्थापितः 'करः' हस्ताः यस्य तथाविधः 'सूर्यः' साहसिको नायकः 'सरोरुद्विष्टाः' खोलाकमल-हस्तायाः दक्षिणायाः 'इति' अनेन प्रज्ञारेण 'प्रत्यायनां करोतीव' विश्वासं जनयतीव । वसन्तिल्लला इत्यम् ।

CHARCHA

1. पद्मनयने—पद्मं नयनमस्याः । सरोरुद्विष्टो is the whole plant ; it is the lady of whom the पद्म is the eye. This is the reading of Dasarupa, As. N and Boht. As. B reads पद्मवदने । It is the lotus that closes up at dusk ; and as this closing up of the lotus is likened to the shutting of eyes in sleep, we prefer to treat पद्म as the नयन instead of वदन ।

2. समयः—For double sense, काल and समय, see व्याख्या । "समयाः शपथाचारकालसिद्धान्तसंविदः" इत्यमरः ।

3. प्रत्यायनाम्—प्रति + इ + षिच् + युच् भावे जिघाम् प्रत्यायना conviction. बोधनायत्वान् न गमिमावः ।

4. सरोरुद्विष्टाः—This also has a double sense, see व्याख्या । Girls of the aristocracy used formerly to carry a lotus with a view to add grace to their person. This was called खोलाकमलम् । Comp. "इलोलीकाकमलम्", "खोलारविन्दन निवारयन्तो", "खोलाकमलवदनादि गणनासास पार्यन्ती" &c.

5. सूर्यः—See the double sense in the व्याख्या ।

6. असलमस्तक &c.—See व्याख्या for double sense.

7. शिष्यता &c.—अवसरकालिन् इति अव + स + च अशिकरवे अवसरः opportunity, time, &c. सङ्केतस्य अवसरः ।

13. विदू—सोह्यं भणितं [शोभनं भणितम्] । (इत्यु-
त्तिष्ठतः) ।

Jest.—Well said. (Both get up).

विदू—(विलोक्य) भो वयस्य, पैक्ल पैक्ल । एसो क्लु
बहलीकिदविरलवणराइसखिवेसो गहीदघणपङ्गपीवरवणवराह-
महिसकसणच्छ्वी पसरदि पुव्वदिसं प्रच्छादयन् तिमिरसङ्घाथो
[भो वयस्य, प्रेक्षस्व प्रेक्षस्व । एष खलु बहलीकतविरलवन-
राजिसद्विवेशो गृहीतघनपङ्गपीवरवनवराहमहिसकसणच्छ्विः
प्रसरति पूर्वदिशं प्रच्छादयन् तिमिरसङ्घातः] ।

Jest.—(Observing) Look, Ho ! friend, look. This mass of
gloom that has deepened the sparsely grown lines of wood and
has the dark look of wild and plump boar and bison that have
taken up thick mud, advances covering up the eastern horizon.

राजा—(सहर्षं समन्ताद्विलोक्य) वयस्य, सस्यगदृष्टम् ।
तथाहि—

पुरः पूर्वमिव स्थगयति ततोऽन्यामपि दिशं

क्रमात् क्रामन्नद्रिद्रुमपुरविभागं तिरयति ।

उपेतः पीनत्वं तदनु भुवनस्येक्षणाफलं

तमःसङ्घातोऽयं हरति हरकण्ठस्यतिहरः ॥५२॥

तदादेयय मार्गम् ।

King.—(Looking round with joy) Well noticed my friend ;
thus—It is the east indeed that this mass of gloom, assuming
the tinge of Hara's neck, first overspreads, and then the other
quarters also ; advancing, it veils the sites of mountains, forests
and cities, in order ; thereafter acquiring density it takes away
from the world the use of eyes. Show me then the way.

Beng. बिदू—बेश बलिग्राछेन । (उड्डेय उथान) । बिदू—(देखिग्रा) देखून, ँगो बरञ्ज, देखून । तिमिरपुञ्ज पूर्वदिक् इहते अग्रसर इहतेछे, मुर्ति कान, बेन महाकार बनबराह ँ बनमहिबेर दल गागे खुब काना माथिग्रा चलिग्रा आनितेछे, बेथाने बेथाने बन पातला छिल सेथाने ँ एथन गहन बन बनिग्रा मने इहतेछे । राजा—(सहर्षे टारिदिक् देखिग्रा) बरञ्ज, ठिक बलिग्राछ । देख—ए अक्षकाररशि महादेबेर गलार बिबेर मत नीन । ए आगे पूर्वदिक्टाई टाकिग्रा केले तार पर अग्राञ्ज दिके बाग । क्रमे अग्रसर इहग्रा ए पर्वत, ए बन, ए नगर एकप देश बिभागेर लोप करे । तार पर गाउतर इहग्रा लोकेर चङ्गु निफल करिग्रा देख । तबे पथ देबाईग्रा छे ।

CHARCHA

1. इत्युचिष्ठतः &c.—This is the text of As. B and As. N.

2. बहुली &c.—बहुल is घन dense. विरल is सान्तर thin. बन-राजीनां सन्निवेशः । विरलः बनराजिसन्निवेशः । अबहुलः बहुलः सम्यग्मानः कृतः विरलबनराजिसन्निवेशो यत्न । पल्लवोऽर्थः 'गृहीताः घनाः पङ्काः' यैः तादृशाः यै 'पीवराः' श्लोकाः 'बनवराः वराह्याः महिषाश्च' ते इव 'कृष्णश्चविः' श्याममूर्तिः । वराहमहिषाः (वरु) । बनवराहमहिषाः (श्याकपार्थिवादि) । पीवरबनवराह-महिषाः (कर्मधा—) । गृहीतघनपङ्काः (बहु—) । गृहीतघनपङ्कपीवरबनवराह-महिषा (कर्मधा—) । कृष्णश्चविः (बहु—) । Lastly उपमान कर्मधा— । Construe गृहीत.....श्चविः तिमिरसङ्घातः बहुली.....वेशः सन् प्रसरति ।

3. सङ्घर्षम्—Joy because the hour of appointment has approached.

4. पूर्वदिक्—पूर्वा दिक् पूर्वदिक् । "दिक्संख्ये संज्ञायाम्" इति समासः । It may be objected that पूर्व, दक्षिण &c. are here the संज्ञा, not पूर्वदिक्, दक्षिणदिक् &c. But सम्यक् ज्ञायते अनया इति संज्ञा । Hence as पूर्वदिक् is a complete (सम्यक्) identification of the quarter intended, this also may be treated as a संज्ञा ।

5. पुर इति । अन्वयः—हरकण्ठद्युतिहरः अयं ततःसङ्घातः पुरः पूर्वा दिक्नीव श्लगयति ततः अन्वामपि । क्रामन् क्रमान् अद्रिदुमपुरविभागान् तिरयति । महन् पीनलक्ष्मिणः सुबनस्य ईश्वरपदं हरति । व्याख्या—'हरणं' महद्वैवस्य यः 'कण्ठः' तस्य वा 'द्युतिः' आभा नीलत्वमिति शेषः तां 'हरति' अग्नकरोति यः तादृशः

श्याम इति यावत् 'अयं तमसां सङ्घातः' तिमिरराशिः 'पुरः' प्रथमं 'पूर्वा' दिग्भवेव प्राचीमेव 'स्थगयति' तिरोधत्ते । 'ततः' पश्चात् 'अन्ध(मपि) अपर(मपि) दक्षिणां पश्चिमासुतराद्य इत्यर्थः स्थगयति ['अन्धा अपि दिग्ः' इत्येव पाठ्यम्] । 'ज्ञानम्' असुरम् अयं 'क्रमात्' यद्योत्तरम् 'अद्रीणां' पूर्वतानां 'दुमाणां' इच्छाणामपि 'विभ्रानाम्' विभिन्नान् भागान् सन्निवेशान् 'तिरयति' आच्छादयति । 'तदनु' तत्पश्चात् 'पौनल्ल-सुवेतः' मादृशानामप्यत्रः 'भुवनस्य' मूललक्ष्य लक्षणया मर्त्यानाम् 'ईशानां' शैवाणां 'फलं' रूपग्रहणमिति यावत् 'हरति' नाशयति । पश्चात् किञ्चिदपि गालक्ष्यते इति भावः ।

6. पुरः—पूर्वदिग्ं काले इति पूर्वं+ङि (०नो)+असि स्वर्थे । पुरः is often seen in connection with दिग्, but "—दिग्देश कालेषु—" contemplates no restriction ; काले प्रत्ययः is also available. पूर्वं becomes पुर् by "पूर्वाधरावराणामपि पुरधवस्यैषाम्" ।

7. स्थगयति—The root स्थग is not enunciated by पाणिनि । Later writers have it in the sense संवरण, गोपन, आच्छादन &c. स्थग+षिच्+लट् तिप् स्थगयति covers up. घटादि । Comp. "विषड्मोहः स्थगयति"—*Bhavabhuti*, "निमित्तयुक्तैः स्थगिता रजोभिर्दिग्ः"—*Bhatti &c.*

8. अन्धा दिग्म्—अन्धाः दिग्ः in the plural is better. We cannot have जातावेकवचनम् । पूर्वा is specifically mentioned, and then अन्धत्व is contemplated with reference to पूर्वा ; consequently we have व्यक्तित्व । Besides, if दिग् be supposed as in reality *one*, being the same as *space*, पूर्वं, दक्षिण &c. being conventional only, then जातित्व is out of the question.

9. क्रमात्—क्रमेण is order. द्विती प्रथो ।

10. अद्वि &c.—अद्विद्वमपुराणि, इत्य । तेषां विभागान् ।

11. तिरयति—तिरस् disappearance अन्तर्हि । Hence by लक्षण it means अन्तर्हिनाम् । तिरः कपोति इति तिरस्+षिच्+लट् तिप्=तिरयति । The rule is "प्रातिपदिकावाच्ये बहुलमिष्टवच" ।

14. विद्—एदु एदु पिभवस्यो [एतु एतु मियत्रयसः] ।

(इति परिज्ञामतः) ।

Jest.—Proceed, let my dear friend proceed. (*They go round the stage*).

विदू—(निरूप्य) भो वयस्य एदं क्व समासस्य बहल-
पादवदाए पिण्णीकृताम्भकारं विभ्र मभरन्दुज्जायं । ता कथं
एथ मगो लक्ष्मीप्रदि [भो वयस्य, एतत् खलु समासस्य बहल-
पादपतया पिण्णीकृताम्भकारमिव मकरन्दोद्यानम् । तत् कथ-
मत्र मार्गो लक्ष्यते] ।

Jest.—(Scrutinising) Ho ! Friend, here is the Makaranda garden close by like gloom enmassed because of its richness in trees. How then can the way be seen here ?

राजा—(गन्धमात्राय) वयस्य गच्छाम्रतः, ननु सुपरिचित
एवात्र मार्गः । तथाहि—

पालीयं चम्पकानां नियतमयमसौ सुन्दरः सिन्धुवारः

रान्द्रा वीथी तथेयं वकुलविटपिनां पाटला पङ्क्तिरेषा ।

आम्रायात्राय गन्धं विविधमधिगतैः पादपैरेवमस्मिन्

व्यङ्गिं पन्थाः प्रयाति द्विगुणतरतमोनिङ्कुतोऽप्येष चिह्नैः ॥५३॥

(इति परिक्लामतः) ।

King.—(Scenting fragrance) Friend, lead on, the way is indeed seen well here. Thus—This is surely the row of Champaka trees ; this is that beautiful bed of Sindhubara trees ; this again is the dense row of Vakula trees ; this is the line of Patala shrubs. Thus here the way, though veiled by manifold gloom, becomes revealed by marks of trees reached by scenting and scenting the different odours. (They go round).

Beng. विदू—छन्न, शिब वरञ्च छन्न (उडयेर परिक्लामत) । विदू—(लका करिना) उगो वरञ्च, एहे तो मकरन्द वागोन काहेहे रहरिगाहे, येन एकथञ्च जयाटि जयकार । ता एठे पथ देविष कि करिना ? राजा—(गन्ध पाहेना) वरञ्च, आगेन छन । ए राता तो येन जाना बाहेतेहे । देव—एटी निक्कर चम्पकेर मारि । उटी

सेई स्मर सिक्खुवावेर केगारि। एठा बकुलेर वन ज्ञेणी। एठा पाटलेर रेखा।
एथाने वन अक्कारे पथ टाका पडिवाछे वटे किञ्च सेई सेई गक्क उक्किरा गाहेर
ज्ञेणी जानिलेई प्पठे पथ वेधिते पांरा वाय। (उडय्येय परिउत्तम)।

OHARCHA

1. बहुलपादपतया—बहुलाः धनाः पादपाः अभिन् तस्य भावः तथा ।
2. पिच्छीकृत &c.—पिच्छ is सङ्घात mass. अपिच्छः पिच्छः सस्ययमानं
कृतम् अन्वकारम्। Gloom solidified.

3. पालीति। अन्वयः—नियतम् इयं वन्यकानां पाली। अयमसौ सुन्दरः
सिन्धुवारः। तथा इयं बहुलविटपिनां सान्द्रा बीथी। एषा पाटला पङ्क्तिः।
अभिन् दिगुणतरतमोलिङ्गतः अपि एष पत्याः विविधं गन्धमात्रायाप्राय एवमधिगतैः
पादपैश्चक्रेः व्यक्तिं प्रयाति। व्याख्या—‘नियतं’ निश्चितम् [अयं सर्वत्र सम्बन्धितः] ‘इयं’
सम्बन्धिता ‘वन्यकानां’ वन्यजन्तुणां ‘पाली’ श्रेणिः। ‘अयम्’ एषोऽधिगतः
‘असौ’ सपरिचितः ‘सुन्दरः सिन्धुवारः’ सुजाता सिन्धुवारपादपत्रयः। ‘तथा’ किञ्च
‘इयम्’ अत्र पुनरधिगता ‘बहुलविटपिनां’ बहुलजन्तुणां ‘सान्द्रा बीथी’ निविड्या
श्रेणिः। ‘एषा’ इयमधिगता ‘पाटला’ पाटलजन्तुणां ‘पङ्क्तिः’ श्रेणिः। ‘अभिन्’
इह मकरन्दोद्यानि ‘दिगुणतरतैश्च’ अत्यधिकैश्च ‘तमसा’ अन्धकारैश्च ‘निङ्गतः अपि एष
पत्याः’ छादितोऽपि विरपरिचितोऽयं मार्गः ‘विविधं’ भिन्नजातीयकं ‘गन्धम्’ आसीदम्
‘आप्राय आप्राय’ पुनः पुनप्रायेण लब्ध्वा ‘एवम्’ अनेन प्रकारेण यथासन्निवेशमिति
यावत् ‘अधिगतैः’ लब्धैः ‘पादपैश्चक्रेः’ वृक्षरूपैः परिचायकैः ‘व्यक्तिं प्रयाति’ प्रकटतां
गच्छति।

4. पाली—पालि is पङ्क्ति line, row. “पालिविज्ञाश्रिपङ्क्तिषु” इति
क्रीडनः। पालि is fem. पालि + लोप् = पाली। लोप् is optional by
“लौकिकारादङ्गिनः”।

5. सिन्धुवारः—It is absurd to suppose that there was only
one सिन्धुवार tree there. सिन्धुवार here stands by लक्षणा for a
whole line of सिन्धुवार।

6. पाटला—पाटलानामियम् इति पाटल + अण् लियाम्।

7. आप्राय—Construe आप्राय अधिगतैः। The repetition implies
आभीक्ष्य frequency.

8. एवम्—एवमकारेण thus. अन्धकारैश्च, सिन्धुवारकारैश्च, बहुल-
जन्तुकारैश्च, पाटलप्रकारैश्च च अधिगतैः प्राददैः।

9. द्विगुण &c.—द्विगुणमेव इति द्विगुण + तरप् स्वार्थे द्विगुणतरम् । द्विगुण does not mean here exactly double, but merely *excessive*. द्विगुणतरं तमः द्विगुणतरतमः । तेन निङ्गतः । The rule “भोजःसहोभ्रमसमस-स्यतीयाथाः” directs the अलुक् of तृतीया after तमस् in a तृतीयातम्— । So here we expect द्विगुणतरतमसनिङ्गतः with तृतीया retained in the compound. A defence for the खोप here may be found in the dictum “समासप्रत्ययविधौ तदन्तग्रहणं नास्ति” । The present case is समासविधि being a समासाश्रयविधि ; it is also a प्रत्ययविधि as well, because it enjoins (विदधाति) अलुक् of a प्रत्यय ।

15. विदू—भो एतं क्व निपङ्न्तमत्तमहुभ्रबहुलकुसुमा-
मोदवासिददिसामुहं मसिणमरभ्रदमणिसिलाकुट्टिमसुहाभ्रन्त-
चरणसञ्चारसूददं तं ज्ज्व माह्वीलदामण्डवं सपत्तम्ह ।
ता इध ज्ज्व चिष्टु भवं जाव अहं देवीविसधारिणिं साभ्ररिभ्रं
गेण्हिभ्र लहु आभ्रच्छामि [भो एतं खलु निपतन्मत्तमधुकर-
बहुलकुसुमामोदवासितदिसामुहं मसृणमरकतमणिसिला-
कुट्टिमसुहायमानचरणसञ्चारसूचितं तमेव माधवीलतामण्डपं
सम्प्राप्ताः स्मः । तत् इह एव तिष्ठतु भवान् यावदहं देवीविष-
धारिणीं सागरिकां गृह्णत्वा लघु आगच्छामि] ।

Jct.—Ho ! We have reached that very bower of Madhavi
creepers swarming with maddened bees that are being attract-
ed—the bower by which the faces of the quarters are per-
fumed with the fragrance of the the flowers and which is in-
dicated by pleasing foot-falls on the pavement of polished
emerald slabs. So here you stay till I come back quick
leading Sagarika wearing the robe of the queen.

राजा—वयस्य, तेन हि त्वर्थ्यताम् ।

King.—Then make haste, friend.

विदू—वयस्स मा उत्तम । एतो आणदीहि [वयस्स,
मा उत्ताम्य, एष आगतोऽस्मि] । (इति निष्क्रान्तः) ।

Jest.—Friend, be not impatient, here I am back. (*Exit*).

Beng. विदू—ओगो, এই যে সেই মাধবীমণ্ডপেই আমিরা পড়িয়াছি। পাশিশ করা মনকতমণির তক্তায় গাঁথা জমিতে পা পড়িতেছে ও আশান লাগিতেছে তাইতেই বুকা বাইতেছে। ফুলের গন্ধে চারিদিক্ ভরপুর হইয়া আছে, আর মধুমত্ত ভ্রমর ঝাঁকে ঝাঁকে উড়িয়া আমিরা জুটিতেছে। তবে আপনি এইখানেই থাকুন। সাগ-ত্রিকা দেবীর বেবে আমিবেন, আমি বাইরা তাঁহাকে চটু করিয়া লইয়া আসি। রাতা—তবে বরস্ত শীত্ব যাও। বিদূ—বরস্ত বাস্ত হইবেন না। এই আমি এলাস বলে। (নিষ্ক্রান্ত) ।

CHARCHA

1. निपतन्वन्त &c.—‘निपतन्तः’ मधुलीभादागत्य मिलन्तः ये ‘मयाः’ शीवा ‘मधुकाराः’ अनराः तैः ‘मदलम्’ भृशितम् आकुलनिश्चयः । तथा ‘कुसुमानां’ माधवी-क्षणाप्रसूतानामिति शेषः ‘आनोदिन’ शौरमेव ‘वासित’ आनोदितं ‘दिशासुखं’ दिशसुखं धिन तम् । The whole is a कर्मधा—qual. माधवीलतामण्डपम् । मण्डप is both masc. and neuter. Here *Tarkavachaspati* &c. read बहल for बहुल । But Madhavi flowers are expected in the Madhavi’s bower, not Vakula flowers. As. N reads बहुल which is perhaps a copyist’s slip for बहुल as appears in As. B and adopted by us. Boht. omits the word altogether. Again Boht. and others read दशदिशासुखम् । Our reading is supported by both As. B and As. N.

2. मद्य &c.—सुखं वेदयति अनुभवति इति सुखं + क् + शानच् कर्त्तरि सुखावसान feeling pleasure. Here चरचसच्चार is personified and supposed to feel pleasure. सच्चारकनिष्ठस्य सुखस्य सच्चारि सपचारः । The rule is ‘सुखादिभ्यः कर्त्तृवेदनाद्याम्’ । ‘मद्यथाः’ याः ‘नरकतमविधियाः’ तैः इति, ‘कुट्टिमं’ नरभूमौ ‘सुखावसानः’ सुखाननुभवम् यः ‘चरचसच्चारः’ प्रादविचारः तैश्च ‘सचितं’ कथितम् । Bhot. omits नरकत and विद्या and reads मद्यमवि-कुट्टिम &c. But see नरकतवेदिका below.

3. देवोवेष &c.—This is to warn the king lest he be startled by the sudden apparition of the queen.

16. राजा—तावत् अहमप्यस्यां मरकतशिलावेदिकायाम् उपविश्य प्रियायाः सङ्केतसमयं प्रतिपालयामि । (उपविश्य सचिन्तम्) अहो ! कोऽपि कामिजनस्य स्वगृह्णिणीसमागम- परिभाविनो जनमभिनवं प्रति पक्षपातः । तथाहि—

प्रणयविशदां दृष्टिं वक्ष्ते ददाति न शङ्किता

घटयति घनं कण्ठाश्लेषे रसान्न पयोधरौ ।

वदति बहुशो गञ्जामीति प्रयत्नधृताप्यहो

रमयतितरां सङ्केतस्था तथापि हि कामिनी ॥५४॥

अये ! कथं विरयति वसन्तकः । तत् किं नु खलु विदितः

स्यादयं वृत्तान्तो देव्या ?

King—Till then, I too, sitting on this dais of emerald-blocks, await the trysting hour of my darling. (*Sitting down—musingly*) Ha ! How peculiar is the leaning towards a new person of the amorous slighting union with their own wives ! Thus—(*N. B.*—The verse is obscene. व्याख्या alone follows). Ha ! Why does Vasantaka delay ? Has then this matter become known to the queen.

Beng. उतकण आभिषेक एव मरकतशिलावेदिकायाम् उपविश्य प्रियायाः सङ्केतसमयं प्रतिपालयामि । (वसन्तकः विदितः) अहो ! कथं विरयति वसन्तकः । तत् किं नु खलु विदितः स्यादयं वृत्तान्तो देव्या ? (*N. B.*—Obscene). अहो ! कथं विरयति वसन्तकः । तत् किं नु खलु विदितः स्यादयं वृत्तान्तो देव्या ?

CHAROHA

1. तावत्—तावत् वसन्तकः न निवर्तते तावत् ।

2. मरकत &c.—From this it may be suspected that the

S. R.—Ratnavali.—3.

pavement was of brickwork which is a reason to prefer the reading मरकतमण्डिच्छिन्ना in para 15.

3. खगृह्णो &c.—खल्य or खा गृह्णो । तथा or तस्याः समागमः । तं परि-
भ्रमतीति खगृह्णोसमागम + परि + भ्रू + णिनि कर्त्तरि ताच्छील्ये । तस्य । The *n* is
not cerebral owing to the prohibition “न भाभूपूकनिगमिष्यायिषेपाम्” ।

4. प्रणयेति । अन्वयः—सङ्केतस्या कामिनी शक्तिता सती वक्तुं प्रणयविशदां
दृष्टिं न ददाति, रसात् कण्ठाद्गोषे पयोधरी घनं न घटयति, प्रयत्नघृतापि बहुशः
गच्छामीति वदति, तथापि अहो रमयतितरां हि । व्याख्या—‘सङ्केते’ सङ्केतस्थलि
या ‘तिष्ठति’ तादृशी ‘कामिनी’ नायिका अभिसारिका इत्यर्थः ‘शक्तिता’ विदिता तु
स्याम् इति भीता सती ‘वक्तुं’ नायकानने ‘प्रणयेन’ रेखा ‘विशदा’ सरला ‘दृष्टिं न
ददाति’ प्रकामिष्ये न कुर्वते तेन नायकस्य अक्षयिः कारणं जनयति । खगृह्णो तु
ददात्येव । किञ्च ‘रसात्’ भावेन ‘कण्ठे’ य ‘आङ्गोषः’ आलिङ्गनं तत्र ‘पयोधरी घनं
न घटयति’ दृढं न योजयति उत्प्रेक्षितां दृढघटनां न करोति इत्यपरमक्षिकारण-
मुपस्थापयति । खगृह्णो तु घटयत्येव । ‘प्रयत्नेन घृता अपि’ गादनालिङ्गता अपि
‘बहुशः’ वारं वारं ‘गच्छामि इति वदति’ इति नायकस्य तृतीयमपि अप्रीतिकारणं
कुर्वते । खगृह्णो तु नेव वदति । ‘तथापि’ एवं बहुत्वपि अप्रीतिद्विषु सत्सु
‘अहो’ आश्चर्यं ‘रमयतितरां हि’ खगृह्णो अधिकनीव प्रीतिस्तुत्पादयति ।

5. चिरयति—चिरं करोति इति चिर + षिच् + लट् तिप् ।

6. विदितः—विद् + क्त कर्मणि अतीते । The *क्त* here is not कर्त्तमाने
(see व्याख्या) ।

7. द्द्व्या—The *क्त* in विदित being अतीते the rule “क्तस्य च कर्त्तमाने”
does not apply and द्द्व्या has तृतीया not षो । Here is presenti-
ment of danger impending.

17. (ततः प्रविशति वासवदत्ता काञ्चनमाला च)

वास—इच्छे कञ्चनमाले सखं ज्ज्ज्व मम वैशं कदुच
सागरिका अञ्जउत्तं अङ्गिसरिस्सदि [इच्छे काञ्चनमाले, सख-
नीव मम वैशं क्त्वा सागरिका आर्थ्यपुत्रमभिसरिस्सति] ।

(Now enter Vasavadatta and Kanchanamala).

Vas.—Hola ! Kanchanamala, would Sagarika really ap-
proach my husband wearing my dress ?

काञ्च—कथं अलीशं भट्टिणीए शिवेदीयदि । अहवा चित्तसालिभादुवारे द्विदो वसन्तश्रो ज्जेब्ब दे पञ्चअं उप्पा-
दइस्सदि [कथमलीकं भर्तॄणं निवेद्यते ? अथवा चित्रशालिका-
द्वारे स्थितो वसन्तक एव ते प्रत्ययमुत्पादयिष्यति] ।

Kanch.—How could a falsehood be reported to mistress ?
Or Vasantaka himself, waiting at the gate of the picture-gallery,
will raise conviction in you.

वास—देण हि तद्धिं ज्जेब्ब गच्छन्हे [तेन हि तत्रैव
गच्छामः] ।

Vas.—There then do we go.

काञ्च—एदु एदु भट्टिणी [एतु एतु भर्तॄणं] । (इति
परिक्रामतः) ।

Kanch.—Proceed, let mistress proceed. (Both go round).

(ततः प्रविशति कृतावगुण्ठनो वसन्तकः)

विदू—(कर्णं दृष्ट्वा) जधा चित्तसालिभादुवारे पदसहो
सुणीभदि तथा तक्केमि आअदा सापरिअत्ति [यथा चित्र-
शालिकाद्वारे पदशब्दः श्रूयते तथा तर्कयामि आगता साग-
रिका इति] ।

(Now enter Vasantaka with head veiled.)

Jest.—(Directing his ears) As sound of foot-steps is heard
at the door of the picture-gallery, so I guess Sagarika has
come.

Beng. (तत्र गतं वासन्तकं च कान्तमनां प्रवेशः ।) वास—इति लोकां कान्त-
मनां, मत्तरे किं आगतं मां परित्रा साग्निका आर्षाणुत्तरेण काहे आगिते ? काञ्च—
कर्त्तुं शिवाग्निरं काहे किं मिथा वला वा ? ना ह्यं चित्रशालिका द्वारे शानं, वसन्तकके

देविग्राह्ये आपनार विवाहं हईवे । वास—तवे ङ्गु सेई धानेठे घाई । काक—ठगून,
कर्की ठाकण, ठगून । (उडरेर परिक्रमण) । (तार पर भूष टाकिरा वसन्तकेर
अवेण) । विपू—(काण पातिरा) छिजनागार वरनाग पावेर शक पाईतेहि, मने हर
सागरिका आसिग्राहे ।

CHARCHA

1. अभिसरिष्यति—अभिसरय is 'to meet a lover.' It is सकर्मक ।
2. मम वेधं ज्ञत्वा—Tarkavachaspati &c. read मम वेधधारिणी भुत्वा ।
3. कथमलीकम् &c.—Boht. &c. read कथमन्याथा &c. अलीकम्
is the reading of As. B. It is in contrast with सत्त्वमेव of Va-
savadatta.
4. चित्रशालिका &c.—See para 2, ante.

18. काञ्च—भट्टिणि इअं सा चित्तशालिभा । ता जाव
वसन्तअस्स सखं देमि [भर्ती, इयं सा चित्तशालिका । तत्
यावत् वसन्तकस्य स'ग्रां ददामि] । (इति छोटिकां
ददाति) ।

Kanch.—This is the picture-gallery, my mistress. So I will
give a signal to Vasantaka. (*Snaps her fingers*).

विदू—(सहर्षमुपसृत्य—सञ्चितम्) सुसङ्गदे सरिसो कुवु
तुए किदो काञ्चणमालाय वेसो । अथ साअरिभा दाणिं कर्हिं
[सुसङ्गते, सद्वयः खलु त्वया ज्ञतः काञ्चनमालाया वेषः । अथ
सागरिका इदानीं कुत] ।

Jest.—(*Approaching with joy—smiling*) Susamgata, you
have exactly imitated Kanchanamala's dress ; now where is
Sagarika ?

काञ्च—(अङ्गुष्ठा दर्शयन्ती) थं एसा [मनु एसा] ।

Kanch.—(*Pointing with her finger*) Why, this one.

विदू—(दृष्ट्वा सविस्मयम्) एसा फुड' ज्जे व देवी वासव-
दत्ता [एषा स्फुटमेव देवी वासवदत्ता] ।

Jest.—(*Looking—In wonder*) This is clearly Queen Vasavadatta herself !

वास—(साशङ्कमात्मगतम्) कथं जाणिदन्हि [कथम् !
ज्ञातास्मि] ।

Vas.—(*With apprehension—To herself*) How so ! I am known.

विदू—भोदि साशरिए इदो आशच्छ [भवति सागरिके,
इत आगच्छ] । (वासवदत्ता विहस्य काञ्चनमालामव-
लोकयति) ।

Jest.—Honoured Sugarika, come this way. (*Vasavadatta laughing looks at Kanchanamala*).

काञ्च—(अपवार्यं विदूषकमङ्गुल्या तर्जयन्ती) इदास
सुमरिस्ससि एदं वअणं [हताश, स्मरिष्यसि एतद्वचनम्] ।

Kanch.—(*Aside—Threatening the jester with her finger*)
Hapless fool, you will have to remember this speech.

Beng. काञ्—कर्जो ठाकुरन, এই তো চিত্রনালা, তবে বসন্তককে ইশারা করি।
(তুড়ি দেওয়া) । বিদূ—(সহর্ষে আসিয়া সহাস্তে) হসন্ততা, কাকনমালার গাঞ্জ
তুনি ঠিকই করিয়াছ । সাগরিকা কৈ ? কাঙ্—(আঙ্গুল দিয়া দেখাইয়া) এই তো !
বিদূ—(বেখিয়া—সবিস্ময়ে) এ ঠিকই দেবী বাসবদত্তা । বাস—(মশঙ্কে—অগত)
নে কি ! চিনিয়া কেবিল ? বিদূ—ওগো সাগরিকা, এই দিকে এস । (বাসবদত্তার
হাসিয়া কাকনমালার দিকে ডাকান) । কাঙ্—(বিদূষকের দিকে আঙ্গুল দিয়া
শাসাইয়া—জ্ঞাতিভিক্তে) অত্যাণা, এ কথাটী তোমাকে মনে করিতে হইবে ।

CHAROHA

1. कथं ज्ञातास्मि &c.—This is from Bohn. As. B and As. N

have this speech addressed *aloud* to Kanchanamala. But as Kanchanamala makes no reply, we have followed Boht.

2. वासवदत्ता विदूषश्च &c.—This is अपवाच्य, so the jester does not notice the move.

3. अपवाच्यं विदूषकम् &c.—The अपवाच्य here also is with respect to the jester. This too the jester does not see.

19. विदू—तुवरदु तुवरदु सागरिन्ना । एसो क्खु पूव्व-
दिसादो उगच्छदि भन्नवं मिञ्जलच्छणो [त्वरतां त्वरतां साग-
रिका । एष खलु पूर्वदिशः उन्नच्छति भगवान् मृगलाञ्छनः] ।
(इति परिक्रामति) ।

Jest.—Make haste, let Sagarika make haste. Here, from the east, is coming up the glorious moon marked by the hare. (*Goes round the stage*).

राजा—(सोत्कण्ठमात्मगतम्) उपस्थितप्रियासमागमस्यापि
क्वमिदमत्यर्थं सुत्ताम्यति मे मनः ? अथवा—

तीव्रः स्मरसन्तापो न तथादौ बाधते यथासन्ने ।

तपति प्रावृषि नितरासभ्यर्णलागमो दिवसः ॥५५॥

King—(*In anxiety—To himself*) Even with union with my beloved at hand, why does my mind suffer so much ? Or—The stinging heat of love does not hurt at the outset so much as when (its object is) near. During the rains, the day oppresses much if with a downpour imminent.

Beng. বিদু—শীত্র চল, সাগরিকা শীত্র চল । এই যে পূর্বদিক্ হইতে উগবান্ মৃগলাঙ্ঘন উঠিয়া পড়িতেছেন । (পরিক্রমণ) । রাজা—(উৎকণ্ঠার সহিত—বগত্)

স্মিয়ার সহিত সমাগম উপস্থিত, তথাপি কেন মন এত আকুল হইয়াছে ? অথবা—
কানের তীব্র তেজ স্মির সমাগম নিকটবর্তী হইলে যেমন কষ্টকর হয়, গোড়ার তেমন নয় ।
বর্ষার-যখন বৃষ্টি পড় পড় হয় তখন গরম পূর্ব বেশী হয় ।

CHAROHA

1. त्वरताम् &c.—The jester is almost on the move and asks Sagarika to follow him quick.

2. मृगलाञ्छनः—मृगः लाञ्छनमस्य the moon. The gloom has been described before. Hence the time must have been some 3 or 4 days from full-moon.

3. इति परिक्रानति—Between this and मृगलाञ्छनः As. B has वास—(समाप्यसम्) भगवन् मृगलाञ्छनं मुहूर्तं तावदपवारितशरीरो भव । She wants the moon to stay under the horizon for a little while, because she fears recognition and consequent dissimulation on the part of the king. She will catch the king red-handed while professing love for Sagarika (See *Supra*). Tarkavachaspati, Nyayapanchanana &c. make this more clear thus—वास—(ससम्भ्रममपवार्यं) भगवन् मृगलाञ्छनं, नमस्ते । मुहूर्तं तावदपवारितशरीरो भव येन तेऽस्मिन् भावानुबन्धम् । Our text is from As. N. Boht. omits the speech, but इति परिक्रानति also along with it.

4. तौत्रः इति । अन्वयः—अरसन्नापः यथा चासन्ने वापते तथा चादौ न । प्राहृषि अभ्यर्षजलागमो दिवसः नितरां तपति । व्याख्या—‘तौत्रः’ कठोरः ‘अरकृतः सन्नापः’ दाहः ‘यथा’ यद्यत् ‘आसन्ने’ उपस्थिते प्रेमपात्रे ‘वापते’ पीडयति ‘तथा चादौ’ प्रथमदर्शने ‘न’ वापते न पीडयति । दृष्टान्तमाह—‘प्राहृषि’ वर्षासु ‘अभ्यर्षः’ आसन्नः ‘जलागमः’ वर्षर्षं यस्मिन् तादृशो ‘दिवसः नितराम्’ अन्वयं ‘तपति’ तापं जनयति ।

5. अभ्यर्षं &c.—अभि + षर् + क्त कर्त्तरि अभ्यर्षः imminent. The rule “अभेवाविद्वेष्ये” bars इट् when the word means ‘near’ otherwise अभि + षर् + क्त कर्त्तरि अभ्यर्हितः oppressed. अभ्यर्षः जलागमः अस्मिन् । The idea is Kalidasa’s. Comp. “श्यामाया दिवसा इव”, *Raghu*. “दिवस इवाभ्यर्षातः” (*Sak.* II).

20. विदू—(आकर्ष्यं) भोदि सागरिण एसो क्वु पिष्य-
वर्षस्यो तुमं क्सेष्व उहिसिष्य उक्कण्ठाणिव्भरं मन्तेदि । ता
षिवेदेमि से तुह आभमणं [भवति सागरिके, एष खलु प्रिय-

वयस्यः त्वामिवोद्दिश्य उत्कण्ठानिर्भरं मन्त्रयते । तत् निवेदयामि
अस्मै तवागमनम्] । (वासवदत्ता शिरसाक्षयति) ।

Jest—(Listening) Honoured Sagarika, here is dear friend, through anxiety, raving helplessly (*Or—talking too much*) with reference to yourself. So I report your arrival. (*Vasavadatta nods assent*).

विदू—(राजानमुपसृत्य) भो वन्नस्स दिट्ठिन्ना वड्डसि । एसा
क्खु मए आणीदा साअरिन्ना] भो वयस्य, दिट्ठ्या वड्डसे । एसा
खलु मया आनीता सागरिका] ।

Jest.—(Approaching the king) Ho ! Friend, luckily do you prosper ; here really is Sagarika brought by me.

राजा—(सहर्षं सहसोत्थाय) कासो कासौ ।

King—(Suddenly getting up with joy) Where is she ?
Where is she ?

विदू—एं एसा [नन्वेषा] ।

Jest.—Well here (lit. this is she).

राजा—(उपसृत्य) प्रिये सागरिके—

शीतांशुर्मुखमुत्पले तव दृशो पद्मानुकारो करो

रश्मास्तम्भनिभं तवोरुयुगलं बाह्व्वा नृपालोपमौ ।

इत्याङ्गादकराखिलाङ्गि रभसाङ्घिःशङ्खमालिङ्ग्य मा-

मङ्गानि त्वमनङ्गतापविधुराख्येद्येहि निर्वापय ॥१६॥

King—(Approaching) Sagarika, darling,—Your face is a veritable moon, your eyes are but a pair of lotus-buds, your hands immitate lotuses, your pair of thighs are like the stump of the plantain tree, your arms compare with two lotus-thests. Thus a source of pleasure all over your person, you come,

O come quick and, having unhesitatingly embraced me, soothe my limbs that lie languid through Ananga's (Cupid's) heat.

Beng. विदू—(सुनिय) ओगो सागरिका, ऐ सुन तोमाके लक्ष्य करिग्राई प्रिय वरञ्च उन्कठार अधीर हईया कत कि बकितेहेन । तबे थाई, बलि गिरा तुमि आसिग्राह । (वासवदत्तार माथा नाड्डिग्रा अहूमति नान ।) विदू—(राजार काछे गिरा) ओगो वरञ्च, त्तोमार अदृष्टे डाल, এই बे सागरिकाके आनियारहि । राजा—(सहर्से उठिग्रा) कोथार से ? कोथार से ? विदू—এই তো । রাজা—(काछे गिरा) प्रिये सागरिके, तोमाव मुखपानि बेन चल्ल, चक्कू द्रुईटी येन पय्येर कलिका, त्तोमार हात प्रस्फुटित पय्येर ज्ञाय, त्तोमार उर्र द्रुईटी कदलीर सुत्तेर मठ, त्तोमार बाह द्रुईटी येन मृगाल । এইकणे तुमि सर्वाङ्गेই शीतल ও সস্তাপ দূর করিতে সমর্থ । তবে শীঘ্র আইন, নিঃশব্দ চিত্তে আমাকে আলিঙ্গন করিবা আমার কামানলে দক্ষ অঙ্গ-প্রত্যঙ্গগুলি জুড়াও ।

CHARCHA

1. उक्तकण्ठानिर्भरम्—निर्गतः भवः अघ्नात् निर्भरम् powerless. उक्त-कण्ठया निर्भरं यथा यथा ।

2. शिरश्चलयति—She avoids speaking for fear of being recognised. Boht. reads शिरःसंज्ञां दृष्टमिति—makes a gesture with her head. Our reading occurs in As. B, As. N. *Tarka* &c. चालयति seems bad grammar चल्न being निम् । But we may defend thus—चलनं चालः भावे चञ् । चालेन योजयति चालयति ।

3. शीताश्रयिनि । अन्वयः—प्रिये सागरिके तव मुखं शीताश्रयः, इथी उतपत्ती, बाह्णं क्षयालोपनी, करी पद्मानुकारी, ऊहयुगलं रन्ध्रात्तन्निभम् । इति आह्लादकरा-खिलाङ्गि त्वं रमसात् एहि एहि, मां निःशब्दमालिङ्ग्य अनङ्गतापविधुराधि अङ्गानि निर्वापय । व्याख्या—‘प्रिये सागरिके तव मुखं शीताश्रयः’ दिनकरः अतः शीतलं तापहरञ्च ; अपि च ‘इथी’ नयने ‘उतपत्ती’ कमलकोरके अतः शीतली । किञ्च ‘तव बाह्णं क्षयालोपनी’ विवक्षणासदृशी अतः शीतल्यर्थो तथा ‘करी’ उक्तवन्ती ‘पद्मसू अमुकुबतः’ निल च शीतली । तथा ‘ऊहयुगलं रन्ध्रात्तन्निभं’ कदलीकाञ्चतुल्यम् अतः शीतलम् । ‘इति’ अनेन प्रकारेण ‘आह्लादकराधि’ सन्तर्पणाणि ‘अखिलाङ्गि’ संवाधि ‘अङ्गानि’ यक्षाः तथाचिन्ने ‘त्वं रमसात्’ वीनात् द्रुतमित्यर्थः ‘एहि एहि’ आनञ्ज-अनुसन्नापम् ‘मां निःशब्दम्’ अविचारितम् ‘मालिङ्ग्य’ आश्लिष्य ‘अनङ्गतापिनं’ क्षाना-

प्रिया 'विधुराणि' विवशानि सन्तानि इत्यर्थः 'अङ्गानि निर्वापय' आह्लादय तापं तेषां हर इत्यर्थः ।

4. पद्मानुकारो—पद्मम् अनुकुर्वतः इति पद्म + अनु + कृ + णिनि कर्त्तरि ताच्छील्ये ।

5. रन्धासन्ध &c.—सन्ध is स्थूषा pillar, trunk &c. "सन्धः स्थूषा-जडत्वयोः" इति विश्वः । रन्धा is कदली । "रन्धा तु कदली मता" इत्यनेकार्थः । नितरां भाति इति नि + भा + क कर्त्तरि निभः like, equal. रन्धायाः सन्धः । तेन निभः । Some think निभ is अव्युत्पन्न—a primitive word ; it means equal only when it is an उत्तरपद । "स्युत्तरपदे लभो । निभ-सङ्गाशगोकाशप्रतीकाशोपमादयः" इत्यमरः । According to this view रन्धा-सन्धेन तुल्यौ इति रन्धासन्धनिभौ a नित्यसमास । The Dasarupa reads रन्धागर्भनिभम् । Boht. and others follow Dasarupa. But the core (गर्भ) of the plantain tree does not at all resemble the human thigh. We therefore prefer to read सन्ध with As. B. In fact रन्धासन्ध is a well-known उपमान of the well-developed thigh. Also see Remark below.

6. रभसात्—रभस is वेग speed. "रभसो वेगवर्षयोः" इति विश्वः । रभसमान्त्रित्व इति ल्यब्लोपे पञ्चमौ ।

7. Remark—Here श्रौतांशु &c. are all wellknown as cooling. This coldness of रन्धासन्ध is not generally referred to ; but compare "अव्यन्तशैत्यात् कदलीविशेषाः"—Kumara.

21. वास—(सवाप्यमपवार्य) काञ्चनमाले एवं सन्धं मन्नेदि अञ्जउत्तो पुणो वि कइं मं आलबिस्सदि त्ति षडो अच्चरीषं [काञ्चनमाले, एवं स्वयं मन्त्रयते आर्यपुत्रः । पुनरपि कथं मामस्यपिष्यति इत्यहो आश्चर्यम्] ।

Vas.—(With tears—Aside) Kanchanamala, my husband is himself talking thus, how would he accost me again ? This, O, is strange.

काञ्च—(अपवार्य) भट्टिणि एवं खेदं । किं उच्य साहसि-

आयं पुरुषायं ण सन्भावीअदि [भर्त्सी एवं न्विदम् । किं पुनः
साहसिकानां पुरुषाणां न सन्भाव्यते] ।

Kanch.—(*Aside*) Mistress, so it is. But what is not possible with reckless people ?

विदू—भोदि साअरिए वीसहा भविअ पिअवअस्सं आल-
वेहि । अज्ज वि दाव से णिअरुट्टाप देवीए वासवदत्ताए
दुअअणेहिं कडुइदाइं सोत्ताइं । सम्पदं सुहावेदु तुह मडुर-
वअणोवअासो [भवति सागरिके, विश्व्वा भूत्वा प्रियवयस्स-
माक्षापय । अयापि तावदस्स नित्यरुट्टाया देव्या वासव-
दत्ताया दुर्वचनेः कटुकितानि श्रोत्राणि । साम्प्रतं सुखयतु तव
मधुरवचनोपन्यासः] ।

Jest.—Honoured Sagarika, be easy and accost my dear friend. Even now his ears feel grated by the harsh words of the ever-sour queen Vasavadatta ; let now the sweet flow of your words soothe them.

वास—(अपवार्थ्य सरोषस्मितम्) काञ्चणमाले अहं ईदिसी
कडुअभासिणी अज्ज वसन्तओ उण पिअंवदो [काञ्चणमाले,
अहमीइशी कटुभाषिणी आर्थ्यवसन्तकः पुनः प्रियंवदः] ।

Vas.—(*Aside—With a petulant smile*) Kanchanamala, I am so harsh of speech, but noble Vasantaka is sweet-tongued !

काञ्च—(अपवार्थ्य अङ्गुल्या तर्जयन्ती) हदास सुमरिअसि
एदं वअणं [हताश, अरिअसि एतहचनम्] ।

Kanch —(*Aside—Threatening with her finger*) O hapless fool, you will have to remember this speech.

Beng. বাস—(জনান্তিকে—সবাপে) কাকনমালা, আর্ধ্যপুত্র নিজে এইরূপ বলিতেছেন, এর পর কি করিয়া আবার আমাকে ডাকিবেন। আশ্চর্য্য! কাক—কর্ত্তা ঠাকুরণ, তা বটে। কিন্তু গৌরারদের অসম্ভব কি আছে? বিদু—ওগো সাগরিকা, মন খুলিয়া শ্রিয় বয়স্কের সহিত আলাপ কর। দেবী বাসবদত্তার রাগ লাগিয়াই আছে, তাঁর কষ্ট কথার এঁর কাণ ভাতিয়া আছে, তোমার মিষ্টে কথার উহা জুড়াউক। বাস—(জনান্তিকে বিরক্তির হাসি হাসিগা) কাকনমালা, আমি ইরূপ কষ্ট বলিয়া থাকি আর আর্ধ্য বসন্তক মিষ্টভাষী! কাক—' জনান্তিকে—অঙ্গুলি ধারা শাহাইরা) পোড়াকপালে, একথা এর পর মনে করিতে হইবে।

CHAROHA

1. স্বয়ং মন্বয়ন্তি &c.—This is ambiguous. It may mean (i) I am hearing it from his own (স্বয়ম্) lips, so there can be no doubt about his faithlessness ; or (ii) It is he himself that is pining for Sagarika and has succeeded in seducing that poor thing who is not much to blame in the matter.

2. মনাল্পদিত্বমি—After having thus spoken, he will again utter endearments towards me. Is not that strange ?

3. অযাপি &c.—নিত্য constantly without cessation. Since the day she saw the picture she has been heaping abuse on my poor friend's devoted head.

4. কটুকিতানি—কটুক bitter. কটুকানি জ্ঞতানি হতি কটুক + ষিচ্ + ত্ব কর্মণি ।

5. সুস্তম্বনু—সুস্তম্বনি এবান্ হতি সুস্ত + অন্ মন্বন্তে সুস্তানি gratified. সুস্তানি কবান্তু হতি সুস্ত + ষিচ্ + জাঁৎ ন্দৃ ।

6. মধুর &c.—তপ + নি + অস + ঘন্ ভাবে তপন্যাত: presentation. মধুরাষি মন্বনানি । তীক্ষ্ণতপন্যাত: ।

7. অহমীহমী &c.—Vasantaka's reference to the queen (*i. e.*, অযাপি &c.) is in very coarse terms. শ্রিয়মহ here is sarcastic. I retired the other day with the excuse that a headache was ailing me and this he calls দুঃখম, yet what is the language he has just now used of me ?

22. বিদু—(বিলোক্য) ভো বদ্রস্ব পেক্ত পেক্ত এসো ক্তু
কুপিদকামিনীকপোলসপ্যহো সৰ্বং জ্বেভ্ব দিশং পদ্মাসপ্যন্তো
উদিদো ভদ্রং মিশ্রলচ্ছণো [ভো বয়স্য, প্রেচ্ছস্ব প্রেচ্ছস্ব । এষ
স্বলু কুপিতকামিনীকপোলসপ্ৰমঃ সৰ্বামিভ দিশং প্রকাশয়ন্
উদিতো ভগবান্ সৃগলাচ্ছনঃ] ।

Jest.—(*Observing*) Look, O friend, look. Here has appeared the glorious stag-stained God (Moon) having the tinge of the cheeks of an irritated woman and is lighting up the whole horizon.

রাজা—প্রিয়ে পশ্য—

আরুহ্য শৈলশিখরং ত্বদ্বদনাপঙ্কতকান্তিসর্বস্বঃ ।

প্রতিকর্সুমিবৌর্ধ্বকরঃ স্থিতঃ পুরস্তান্নিশানাথঃ ॥৫৩॥

King—Behold, my darling—The lord of the night (Moon), having mounted the crest of the hill and become robbed of the whole of his loveliness by your face, stands in front (*Also*—to the east) with hands aloft (*Also*—rays shot up) as if to retaliate.

Beng. বিদু—(দেখিয়া) ওগো বদ্রস্ব, দেখুন দেখুন—চারিদিক্ আলোকিত করিয়া ভগবান্ সৃগলাচ্ছন উদিত হইয়াছেন । কুপিত কামিনীর গণ্ডের জ্বায় হাঁহর তাম্র আভা হইয়াছে । রাজা—প্রিয়ে দেখ—এই নিশানাথ যেমন পর্বতের চূড়ার উঠিয়াছেন অমনি তোমার মুখ তাঁহার তাবৎ কান্তি চুরি করিয়া লইয়াছে (নতুবা তিনি তাব্রবর্ণ কেন) । তাই প্রতিশোধ লওয়ার জন্য ফোখে হাত উঁচু করিয়া তোমার সমুখে আসিয়া দাঁড়াইয়াছেন ।

CHAROHA

1. কুপিত &c.—সমানা প্রমা স্বস্ব সপ্ৰমঃ of the same colour. কুপিতা কামিনী । লক্ষ্যঃ কপোলঃ । বৈদ্র স্বপ্ৰমঃ having the colour of the cheek of a woman in a passion, *i. e.*, copper-coloured. The moon is copper-coloured at rising and setting ; it is white when high.

up in the sky. This reference to कुपितकानिनो foreshadows Vasavadatta's wrath.

2. आरुह्येति। अन्वयः—निशानाथः शैलशिखरमारुह्य त्वदनापहतकानि-
सर्वस्वः (सन्) प्रतिकर्तुमिव ऊर्ध्वंकरः पुरस्तात् स्थितः । व्याख्या—'निशानाथः'
चन्द्रः 'शैलशिखरम्' उदयगिरिः शङ्करम् 'आरुह्य तव वदनेन' कान्तिमता मुखेन 'अप-
हतं' चोरितं 'कान्तिरूपं सर्वस्व' निःशेषं धनं यस्य तथाविधः अतएव तावन्नमः सन्
तामेव कान्तिं तवानने दृष्ट्वा त्वन्मुखमेव कान्तितस्करं निश्चित्य कोपात् 'प्रतिकर्तुमिव'
वेऽं निर्यातयितुमिव 'ऊर्ध्वं' आकाशे प्रहारार्थम् उच्छ्रितः 'करः' मुष्टिः यस्य तथाविधः
अपिच 'ऊर्ध्वं' प्रवृत्तः 'करः' किरणः यस्य तथाविधो भूत्वा तव 'पुरस्तात्' अभिसुखम्
अपिच 'पुरस्तात्' पूर्वस्यां दिशि 'स्थितः' अवस्थितः ।

3. Remark—Here *Tarkavachaspati* &c. have the stage direction निरूप्य सम्पूहम् on the authority of As. N. But a scrutiny (निरूप्य) in moon-light is bound to reveal the identity of Vasavadatta to the king. We have therefore following Boht. in rejecting this stage-direction.

4. आरुह्य &c.—Mountains &c. are likely to be infested by robbers, hence a theft is expected there. This is the reading of As. N. As. B, Boht. &c. have उदयोर्बोधत एव । See प्रति-
कर्तुम् below.

5. त्वद्वदन &c.—The moon has lost his brightness and become copper-coloured (अपहतकानिसर्वस्वः) on reaching the top of the hill. On looking round for the thief he notices his property in possession of your face. He takes the face for the thief and raises his hand to strike in retaliation.

6. प्रतिकर्तुम्—As. N, Boht. &c. read फ्रूकर्तुम् । Our text is from As. B.

7. ऊर्ध्वंकरः—Note the pun. See व्याख्या ।

8. पुरस्तात्—This too contains a pun. See व्याख्या ।

23. ननु प्रिये दर्शितमनेन सङ्गच्छता जडत्वम् । कुतः—

किं पश्यस्य हृत्वं न हृन्ति मयनामन्दं विधत्ते न किं

वृद्धिं वा भयकेतनस्य शुकते नास्तीकमात्रेषु किम् ।

বক্রেন্দী তব সত্যয়ং যদপরঃ শ্রীতাংশুরম্ভুজনতৌ

দর্পঃ স্যাৎদমৃতেন চেদিহ তদপ্যস্ত্যেব বিম্বাধরে ॥৫৮॥

Surely stupidity (*Also*—wateriness) is betrayed by this fellow rising. (Do you ask) How ?—The moon-of-your-face existing, does it not lower the lustre of the lotus ? does it not promote the joy of the eyes ? or does it not by mere sight cause a swell in the fish-bannered one (Cupid, also *Sea*) ? that this second cold-rayed god (Moon) has come up ? If pride there be from nectar, that too here surely exists in the Bimba-like lower lip.

Beng. প্রিয়ে এ উনিত হইতে গিয়া স্পষ্টই নিজের জড়ত্ব দেখাইল। কাবণ—তোমার মুখচন্দ্র থাকিতে পদ্মেব রূপের লোপ হয় না কি ? লোকের নেত্র জুড়ায় না কি ? দর্শন মাত্রে মীনকেতনের বৃদ্ধি হয় না কি ? তবে আর এ দ্বিতীয় চন্দ্র কেন উঠিল বল দেখি ? যদি বল এ চন্দ্রে অমৃত আছে, তাই এ দর্পভরে উনিত হইয়াছে, তবে বলি তাও তো এই বিশ্বাসের রহিয়াছে।

কিন্মিতি। অন্বয়ঃ—(অর্থ) পদ্মস্য রূচং ন হুন্নি কিং, নয়নানন্দং ন বিঘ্নন্তে কিং, আলোকমাদেয ভ্রমকীতনস্য হুন্নি বা ন কুরুতে কিং, যত্ তব বক্রেন্দী সতি অযম্ অপরঃ শ্রীতাংশুঃ অম্ভুজনতঃ ? অমৃতেন সীত্ দর্পঃ স্যাৎ তদপি হুহ বিম্বাধরে অস্ত্যেব ।
 ব্যাখ্যা—অর্থং তব বক্রেন্দুঃ ‘পদ্মস্য রূচং’ কান্দি ‘ন হুন্নি কিং’ ন তিরস্করোতি কিম্ হতি কাকুঃ; তিরস্করোস্ত্যেব ইত্যর্থঃ । তদেতদর্থং সপ্রযোজনঃ অম্ভুদযঃ হতি মন্বমানৌ নূন জঙ্কীর্থে শ্রীতাংশুঃ । কিঞ্চ তব বক্রেন্দুঃ ‘নয়নানন্দং’ অস্মুরাগং লোকস্য ‘ন বিঘ্নন্তে কিং’ ন করোতি কিম্ হতি কাকুঃ; করোস্ত্যেব ইত্যর্থঃ । তদেতদপি ন প্রযোজনমম্ভুদযস্য শ্রীতাংশৌঃ । অপরশ্চ পদ্ম ‘আলোকমাদেয’ দর্শনাদিব তব বক্রেন্দুঃ ‘ভ্রমকীতনস্য’ মদ্বারভ্রমস্য কাননস্য ‘হুন্নি বা’ প্রকোপং বা ‘ন কুরুতে কিম্’ হতি কাকুঃ; কুরুতে এব ইত্যর্থঃ । एवं সর্দেযা নিম্প্রযোজনী অম্ভুদযে ‘যত্’ যজ্ঞাত্ ‘অথমপরঃ’ এব স্ববক্রেন্দু-বিলম্বণ্যঃ ‘শ্রীতাংশুঃ’ হিনকরঃ ‘অম্ভুজনতঃ’ উদিতঃ তত্ দর্শিতমীবানিব জড়ত্বম্ । ‘অমৃতেন’ আকাস্ত্যেযা সুধযা ‘সীত্ দর্পঃ স্যাৎ’ যদি পক্ষ শ্রীতাংশৌর্গৌণৌ মধীত্ যদি অর্থ

मन्थते अमृतसङ्गावात् त्वहदनादेषः अभ्यधिक इति तत्र ब्रवीमि 'तदपि' अमृतमपि 'इह' तत्र वक्त्रे न्दौ 'निष्वाधरे अस्थे व' । तन्नूनं नास्थे व किञ्चिदर्थस्याभ्युदये प्रयोजनम् । तथापि यदयमभ्युदृतत्वात् जङ्गता एव कारणम् ।

CHARCHA

1. जङ्गलम्—जङ्ग and जल are the same. "उलघोरभेदः" । Comp. the यमक in "भुजलतां जलतामवलाञ्जनः where जलताम् stands for जङ्गताम् । The moon is supposed to be a mass of water. Comp. "सलिलमध्ये शशिलि रवेर्दोधितयो मूर्च्छिताः चपयन्ति तमो नैशम्" ।

2. किं पद्मस्य &c.—The verse explains the जङ्गलम्—stupidity. पद्मस्य रश्च हनि निशानाथः because lotuses fade at night ; त्वहदनमपि तत् करोति because it is fairer and worthier than the lotus. Hence the appearance of निशानाथ is superfluous in this respect.

3. नयना &c.—The निशानाथ regales people's eyes ; your face too is a delight to all who see it. Hence again the rise of निशानाथ is superfluous.

4. भ्रमकैतनस्य &c.—भ्रम is मीन fish. "भ्रमस्तु मकरे वने मीने" इत्यादि हेमः । कैतन is केशु, भ्रम banner. "कैतनस्य निमन्त्रणे । गृहे केशी च कृत्ये" इति मेदिनी । भ्रमः कैतनस्य भ्रमकैतनः मकरभ्रमः sea or cupid (see sl. 3). Both meanings suit निशानाथ because the sea receives a swell at the sight of the moon (advent of tides), and the erotic feelings also are supposed to receive a stimulus in moonlight. In the case of वक्त्रे न्दु only the second sense is suitable. So far as that meaning goes it would not matter if the moon did not rise at all. Here Tarkavachaspati, Nyayapanchanana &c. read उच्छ्रुत्तने for अभ्युदृतः । The latter is more in keeping with उदित and लितः (sl. 57) of para 22 and is the reading of As. B, As. N, Boht. &c.

5. अमृतम्—इती इया । अमृत, nectar, was originally derived from the churning of the ocean and is in custody of Indra. The moon is supposed to have received a portion of it to dress his rays with, hence he is known as सुपाथ ।

24. वास—(सरोषमवगुण्ठनमपनीय) अज्जउत्त सखं एव्व अहं साअरिआ । तुमं उण साअरिओक्खित्तहिअओ सखं एव्व साअरिआमअं पेक्खसि [आर्य्यपुत्र, सत्यमेवाहं सागरिका ? त्वं पुनः सागरिकोत्क्षिप्तहृदयः सर्वमेव सागरिकामयं प्रेक्षसे] ।

Vas.—(Removing the veil—Angrily) My husband, I am Sagarika, forsooth ! But with your heart upset by Sagarika, you see everything as full of Sagarika.

राजा—(सवैलक्ष्यम्—अपवार्य्य) कथम् देवो वासवदत्ता ! वयस्य, किमेतत् ?

King—(With confusion—Aside) How so ! Queen Vasavadatta !! Friend, what is this ?

विदू—(सविषादम्) भो वघस्स किं अबरं । अन्हाणं जीविदसंसओ जादो एसा [भो वयस्य, किमपरम् ? अस्माकं जीवितसंगयो जात एवः] ।

Jest.—(Woefully) A menace to my life is this !. What else, O friend ?

राजा—(उपविश्य अञ्जलिं बद्ध्वा) प्रिये वासवदत्ते, प्रसीद, प्रसीद ।

King—(Sitting down and joining palms) Favour me, darling Vasavadatta, favour me.

वास—अज्जउत्त मा एव्वं भण । अस्यगदाइं इमाइं अक्खराइं आर्य्यपुत्र, मा एवं भण । अन्यगतानि इमानि अच्चराणि] ।

Vas.—Say not so, my husband ; these words now apply to another .

विदू—(आत्मगतम्) किं दाणिं एत्य करिस्मिं ? भोदु एवं दाव [किमिदानीमत्र करिष्यामि ? भवतु एवं तावत्] । (प्रकाशम्) भोदि महानुभावा क्व तुमं । ता क्वमीश्वरु दाव शक्नो अवरारो पिश्रवमस्सस्स [भवति, महानुभावा खलु त्वम् । तत् क्षम्यतां तावदेकोऽपराधः प्रियवयस्यस्य] ।

Jest.—(*To himself*) What shall I do now at this pass ? Well, let it be thus. (*Aloud*) Honoured Lady, you are indeed of noble instincts, so let this single offence of my dear friend be excused.

Beng. वास—(घोसटी सराईया—सरौवे) आर्यापुत्र आमि कि ठिकई सागरिका ? किउ सागरिका डोमार शनव विचलित करिषाछे, तूमि सबई सागरिकामर देखिउतेछ । राजा—(अश्रुत हईया—जनाधिके) से कि ! देवी वासवदत्ता ! वरुण, ए कि ? विदू—(जनाधिके—सविवादे) आर कि ! आमार आर्षाश्रुत उपाहित । राजा—(बसिया जोड़ हाते) असर हउ, शिरे वासवदत्ते असर हउ ; वास—आर्यापुत्र, उरुप बजिबेन ना । ए कथांशुलि एथन अछे अर्षिभाछे । विदू—(शगत) ए क्सेत्रे एथन कि करि ? बाउक, एई हउक । (प्रकाशे) महाराणी, आपनि अति उदार । अउएव शिर वरुणेर एई प्रथम अग्राध कमा करन ।

CHARCHA

1. सामरिकामयम्—सामरिका एव इति सागरिका + मयट् स्तोत्रे ।
2. सर्वलक्ष्यमपवार्थ—This is Boht's text. As. N reads इहा सर्वलक्ष्यम् । But the speech is undoubtedly 'Aside.' As. B's text here seems corrupt.
3. अन्वगतानि &c.—The king addresses her as प्रिये । Vasa-vadatta repudiates the address ; she can no longer claim this address as hers, the king having himself uttered the words, "प्रिये सामरिके—शीताश्रुतं सुसुत्पत्तौ &c." The letters (अवरारो) that make up the word प्रिये now attach to another (अन्वगतानि) । 'अन्वा' मन्वा सामरिकामित्यर्थः 'गतानि' प्राप्तानि शितानि । "सर्वनाम्नी इतिमार्थं

पुं'वहावः" इति पुं'वहावः । Boht. introduces the speech with the stage-direction अश्रुणि विधारयन्ती—checking her tears. As. B has अश्रुणि निधारयन्ती । We follow As. N in omitting the stage-direction.

4. एकः—Lit. 'one' ; hence 'first.' This is the first time he has sinned against you.

25. वास—अज्ज वसन्तञ्च यं पदमसङ्गमे विग्धं करन्तीए मए स्सेव्व एदस्स अवरद्धं [आर्यं वसन्तक, ननु प्रथमसङ्गमे विघ्नं कुर्वत्या मया एव एतस्य अपराद्धम्] ।

Vas.—Noble Vasantaka, verily it is I that have given him offence by offering interruption at the first meeting.

राजा—एवं दृष्टश्चलीकः किं ब्रवीमि ? तथापि विज्ञापयामि—

आताम्रतामपनयामि विलक्ष एष

लाक्षाकृतां चरणयोस्तव देवि मूर्द्धा ।

कोपोपरागजनितास्तु सुखेन्दुबिम्बे

दुस्तुं क्षमो यदि परं करुणा मयि स्यात् ॥५८॥

(इति पादयोः पतति) ।

King—With offence thus witnessed, what shall I say ? Still I urge—O Queen, shamed as I am, with my head I will forthwith wipe off this copperiness of your feet caused by the lac dye ; that caused by the eclipse-like anger in your moon-like face I am competent to remove only if compassion for me arises (in you). (*Falls at her feet*).

Beng. वास—आर्य वसन्तक, मे किं ? अथम समागमे विघ्न घटोद्दिशा कापिहे ईद्वार काछ अपराधी इहेवाहः । राजा—आमार दोष अताक मेधा निराह, कि आर

बलि ? तथापि निवेदन करि—हे देवि, आत्मानं तोमार पा तात्रवर्ष आं कपोरुण
 राहुर ग्रामे मुखेन तात्रवर्ष । पायेर तात्रता एखनई माथा दिग्ग दूर करितेहि, किञ्च
 मुखेन तात्रता, बनि आमार प्रति तोमार दग्ग ह्य तवेई दूष करिते पांरि नः०९ नय ।
 (पाये पड़ा) ।

CHARCHA

1. अपराहम्—अप + राध + क्त भावे । She says एतस्य not आर्थ्यपुत्रस्य ।
 Is this deliberate ? The text is from As. B, Boht. &c. As. N,
 Tarka. &c. add न आर्थ्यपुत्रेण । But that is not enough to com-
 plete the sense. न आर्थ्यपुत्रेण मम would be tolerable. Precision
 demands न एतेन मम ।

2. दृष्टव्यलीकः—अप्रीक is अप्रिय, अपराध, अकार्य &c. “व्यलीकम-
 प्रियाकार्यद्वैलक्ष्ये अपि पीडने” इत्यादि मेदिनी । दृष्टं व्यलीकं यस्य सः । I have
 been caught red-handed, I have nothing to say in defence.
 This is the reading of As. N, Boht. and As. B read प्रत्यक्षदृष्ट-
 व्यलीकः which seems to involve a tautology in प्रत्यक्षदृष्ट ।

3. आतास्रति । अन्वयः—हे देवि, विलक्षः अहं तव चरणयोः लाघाकृता-
 मालास्रताम् एष मूर्धा अपनयामि । मुखेन्दुबिम्बे कोपोपरागजनितां तु हृत्तुं चमः परं
 यदि मयि कश्चिद् दद्यात् । व्याख्या—हे ‘देवि’ रात्रि वासवहस्ते ‘विलक्षः’ एष दृष्ट-
 दोषो जज्ञिनः अहं ‘तव चरणयोः लाघाया’ अलक्षकेन ‘कृताम् आतास्रतां’ रक्तताम्
 ‘एष मूर्धा’ मम शिरसा मार्जनेन ‘अपनयामि’ दूरीकरोमि । तदर्थं पादयोः पतामि
 इत्यर्थः । तव ‘मुखरूपे इन्दुबिम्बे’ अन्दुमण्डली ‘कोपपरीण उपरागेण’ राहुरा
 ‘जनितां तु’ कृतां पुनः आतास्रतां ‘हृत्तुं चमः’ समर्थोऽहम् । कथं तदित्याह—‘परं’
 पश्चात् पादपतनात् परमित्यर्थः [यद्वा—‘परं’ केवलं लाघया] ‘यदि मयि कश्चिद्
 दद्यात्’ तव दया भवेत् । पादरागो मम मलकीन मार्जनादपयात्, तैनेव त्वं प्रसीद
 मुखरागश्च दूरीभवतु इति भावः । वस गतिलकावृत्तम् ।

4. विलक्षः—Confused, shamed &c. See ante.

5. कोप &c.—उप + रक्ष + क्त भावे or करणे उपराग eclipse राहुयास,
 or the node राहु । “उपरागो राहुयासक अन्द्रयोः । विगाने दुर्नये राहौ” इति
 छेदः । Now see व्याख्या ।

6. तु—Implies निः । I can easily remove the lac in your
 feet, but (तु) I can do that on your face under conditions.

7. परम्—पर is उत्तर subsequent ; also केवल only. “परः श्रेष्ठारिद्रान्धोचरे क्लोवन्तु केवले” इति मेदिनी । In the first sense it is *masculine*, and takes क्रियाविशेषण द्वितीया the construction being परं यथा तथा यदि स्यात् । Or supposing उत्तर to refer to what *immediately* follows the word becomes चन्तिकार्थं and the rule “द्रान्तिकार्थेभ्यो द्वितीया च” applies. Three forms are then available परं स्यात्, परेण स्यात्, परस्यात् स्यात् । With the meaning केवल it qualifies the sense of the statement (वाक्यार्थं) यदि मयि करुणा स्यात् (= केवलं यदि मयि करुणा स्यात्) । Compare “लाभः परं गोवधः”—the slaying of a cow is the only reward.

8. *Remark*—Note that वासवदत्ता having remarked “अन्वगतानि इमानि अक्षराणि” the king avoids using again the endearing word प्रिये ।

26. वास—(हृस्तेन वारयन्ती) अञ्जउत्त उट्टेहि उट्टेहि ।
 णिह्लाज्जो कुवु सो जणो जो अञ्जउत्तस्स ईदिसं हिअभ्रं जाणिअ
 पुणो वि कुप्पदि । ता सुहं चिट्ठदु अञ्जउत्तो अहं गमिस्सं
 [आर्यपुत्र, उत्तिष्ठ उत्तिष्ठ । निर्लज्जः खलु स जनः यः
 आर्यपुत्रस्य ईदृशं हृदयं ज्ञात्वा पुनरपि कुप्यति । तत् सुखं
 तिष्ठतु आर्यपुत्रः, अहं गमिष्यामि] । (इति गन्तुमिच्छति) ।

Vas.—(*Checking him with her hand*) Rise, my husband, rise. That surely is a shameless creature who, knowing her husband's heart to be such, still cherishes anger. Let then my husband rest easy, I go. (*Prepares to go*).

काञ्च—भद्रिणि करेहि पसादं । एवं चरणपङ्क्तिं
 महाराजं उज्झिअ गदाए देवीए अवस्सं पच्छादावेण होदस्सं
 [भद्रिं, कुर्व प्रसादम् । एवं चरणपतितं महाराजमुज्झित्वा
 गताया देव्या अवश्यं पश्चात्तापेन भवितव्यम्] ।

Kanch.—My mistress, do you relent (Lit.—grant him favour). Remorse has perforce to come to queen on leaving thus the Maharaja that has fallen at her feet.

বাস—অবেহি অপগিহিৎ। কিং এত পচ্ছাদাবস্স কারণ
[অপেহি অপগিহিৎ। কিমত্র পস্মাত্তাপস্স কারণম্]। (ইতি
নিশ্চ্রান্তে)।

Vas.—Away, you witless girl. What in this can be a reason for remorse ? (*Exeunt*).

রাজা—দেবি প্রসীদ প্রসীদ ।

King—Favour, my queen, favour.

বিদু—ভো উত্তেহি । গদা দেবী তা কীস এত অরস্বহদিৎ
করিসি [ভো উত্তিষ্ট । গতা দেবী তত্ কস্মাদত্র অরস্বহদিৎ
করোষি] ।

Jist.—Ho ! Get up. The queen is gone ; why do you do the weeping in the wilderness here ?

Beng. বাস—(হাত দিয়া বারণ করিয়া) আর্ধ্যপুত্র, উঠুন উঠুন। যে স্বামীর এমন
কৃপণ জানিয়াও রাগ পুথিয়া রাখে তাহার লজ্জা নাই। তবে আর্ধ্যপুত্র হুখে থাকুন,
আমি চলিলাম। (অহানোক্তত)। কাঞ্চ—কর্ত্তী ঠাকুরণ, দয়া করুন। মহারাজ
পায়ে পড়িরাছেন, তাঁহাকে এমন করিয়া ফেলিয়া গেলে দেবীর অবস্থা অশুভাপ হইবে।
বাস—দূর, দূর, এতে অশুভাপের কারণ কি আছে ? (উত্তরে নিশ্চ্রান্ত)। রাজা—
দয়া কর, দেবী দয়া কর। বিদু—ওগো, উঠুন। দেবী চলিয়া গিয়াছেন, তবে আর
কেন এখানে অরণ্যে রোদন করিতেছেন ?

CHARCHA

1. নির্লজ্জ; &c.—She does not say her anger is gone, she forgives and forgets. Besides she speaks in the third person
নির্লজ্জ: স: য: &c.

2. पश्चात्तापस्य &c.—This is the reading of As. B. Boht reads कोऽत्र प्रसादन्य कालः—This is no time for forgiveness.

3. अरन्ध्रदितम्—Comp. अरन्ध्रे दितं मया—Sak. II.

27. राजा—(मुखमुन्नमय्य) कथम् ! अकृत्वैव प्रसादं गता देवी ?

King—(Lifting his face) How so ! The queen gone really without showing favour ?

विदू—कथं न किदो पसादो । अज्ज बि अक्खदसरीरा जीवामो [कथं न कृतः प्रसादः ? अद्यापि अन्नतशरीरा जीवामः] ।

*Jest.—*How no favour shown ? Even now we live unscathed in person !

राजा—धिषूखं किमेवमुपहससि माम् ? ननु त्वत्कृत एवायमापतितः अन्माकमनर्थः । कुतः—

समारूढप्रीतिः प्रणयबहुमानादनुदिनं

व्यलीकं वीक्ष्येदं क्षतमकृतपूर्वं खलु मया ।

प्रिया मुर्च्छत्यस्फुटमसहना जीवितमसौ

प्रकृष्टस्य प्रेम्नः खल्वनितमविषद्यं हि भवति ॥ ६० ॥

*King—*Fie, idiot ! Why do you taunt me thus ? A mishap, really by you caused, has now befallen me. (Do you ask) Whence ?—With attachment led to its climax through love having been ever esteemed, surely that intolerant darling of mine quits life to-day having seen this lapse, never before committed by me, committed to-day. Failings of excessive love become unbearable indeed.

Beng. राजा—(मुख उन्नमय) के कि ! मया ना करिब्राहे देवी चलित गेलन ?

विद्—दया किते ना करिलेन ? এখনও আমরা অক্ষত দেহে বাঁচিয়া আছি !! রাজা—
 ধিক্ মুখ ! তুমি আবার এমন করিয়া আমাকে ঠাট্টা করিতেছ ? তোমার কাজ
 থেকেই এখন আমার এই বিপদ উপস্থিত । কিসে বলিব ?—বরাবর বাসবদত্তার প্রণয়ের
 আদর করিয়া আসিয়াছি, তাহাতে এখন তাঁহার মেহ চরমে উঠিয়াছে । এমন দোষ
 আর কখনও করি নাই, আজ তাঁহার চক্ষের উপর করিলাম । এ দেখিয়া তাঁহার
 কখনই সহ্য হইবে না, তিনি নিশ্চিত আজ প্রাণত্যাগ করিবেন । ভালবাসা চরমে উঠিলে
 একটুও এদিক্ ওদিক্ হইলে নিতান্ত অসহ্য হইয়া পড়ে ।

San at CH. BOHT. *San at CH. BOHT.*

1. मुखमुन्नमथ—As. N, Boht. &c. read मुखमुन्नानीकथ—Turn-
 ing up his face. Our text is from As. B. उद् + नम + चिच् + ल्यप् ।

2. जीवानः—This is from Boht. As. B. and As. N. read
 तिष्ठानः which means the same.

3. ननु लतृकृतः &c.—Construe—ननु लतृकृत एव अयमआक्रमणार्थं
 आपतितः । The main statement is अयमआक्रमणार्थं आपतितः and लतृ-
 कृत एव is parenthetical. The verse following, makes this clear.
 It explains अनर्थपात only, and passes over लतृकृतता । As. B and
 Boht. read अनर्थः while As. N has अनर्थक्रमः—अनर्थानां क्रमः परिपाटी,
 a series of mishaps. But the verse refers to only one mishap
 which the king dreads, viz., Vasavadatta's suicide. Hence we
 reject अनर्थक्रमः ।

4. समाहृदेति । अन्वयः—अनुदिनं प्रथयवहुमानात् समाहृदपीतिः (अतएव)
 इदम् अज्ञतपूर्वं खलु म्यलौकिकम् अथ मया कृतं वीक्ष्य असङ्गना असौ प्रिया ऋटं
 जीवितं मुचति । प्रकृतस्य प्रेक्षः खलितम् अविषच्छं हि भवति । व्याख्या—'अ. दिनं'
 प्रकृतं 'प्रथयस्य' वासवदत्तया इति तस्य मद्रस्य प्रेक्षः 'बहुमानात्' समाहरात् 'समाहृदा'
 अतिमुनिं गता 'प्रीतिः' प्रथयः यस्याः तादृशी अतएव 'इदम्' एतत् अस्वस्वीपार्थना-
 रूपम् 'अज्ञतपूर्वं खलु' माश्चित्तमेव 'म्यलौकिकं' दोषम् 'अथ मया कृतं वीक्ष्य' प्रथयती
 ह्यहा 'असङ्गना' मनःपीडा बोद्धुमसमर्था सती 'असौ प्रिया' वासवदत्ता 'ऋटं' निधितं
 'जीवितं मुचति' प्राणांश्वत्यति [वरुणमादसानौघ्ये ऋट्] । तदीयं सामान्येन
 समर्थयती—'प्रकृतस्य' प्रकर्षगतस्य 'प्रेक्षः' लक्ष्यं सम्बन्धे 'खलितं' प्रथयपानस्य दोषः
 'अविषच्छं हि भवति' बोद्धुमशक्यमेव ज्ञायती । शिखरिणी उच्यते ।

5. समाहृद् &c.—Both As. B and As. N here have a compound qualifying प्रिया (See व्याख्या) । Boht. has the same. *Tarka.*, *Nyaya* &c. backed by the Dasarupa read समाहृदा प्रीतिः uncompounded. The first line will then have to be taken by itself, thus—‘अनुदिनं प्रणयवद्भुमानात् प्रीतिः’ स हि प्रणयः ‘समाहृदा’ अतिभूमिं गता । Translate—Attachment has reached its climax through love having been ever esteemed. The compounded form harmonises better with the whole.

6. अनुदिनम्—दिने दिने इति बोधार्थे अव्ययीभावः ।

7. व्यलोकम्—See दृष्टव्यलोकः । para 25.

8. अज्ञतपूर्वम्—पूर्वं ज्ञतम् ज्ञतपूर्वम् । पूर्वशब्दस्य परनिपातः “भूतपूर्वं चरत्” इति ज्ञापकात् । न ज्ञतपूर्वम् ।

9. प्रिया सुखति &c.—This is the अनर्थं which the king foresees and dreads. This presentiment of the king will play an important part in the next scene where Sagarika makes an attempt at suicide.

10. अविषयम्—वि + सह + यत् कर्मणि विषयम् । न विषयम् unbearable. The व is by “परिनिविभ्यः सेवसितसयसहस्युस्त्रज्ञान्” ।

28. भो रुष्टा देवी य जाणीमदि किं करिस्सदित्ति । सागरिभाए उण दुक्करं जीविदं त्ति तक्केमि [भो रुष्टा देवी न ज्ञायते किं करिथतीति । सागरिकायाः पुनर्दुष्करं जीवितमिति तर्कयामि] ।

Jest.—Ho ! It is not known what the angry queen would do. Methinks Sagarika’s life has become impracticable.

राजा—वयस्य अहमप्येदं चिन्तयामि । हा प्रिये सागरिके ।

King.—Friend, I too think so. Alas ! Darling Sagarika !

(ततः प्रविशति वासवदत्ताविषधारिणी सागरिका) ।

साग—(सोद्देगम्) दिद्विधा इमिणा विरुद्धदेवीवेषेण

इमादो चित्तसालादो षिक्रमन्तो केणापि ण लक्षित्वा दग्धि । ता दाणिं किं करिस्मं [दिष्ट्या अनेन विरचितदेवीवेषेण अस्याः चित्रशालातः निष्क्रामन्तौ केनापि न लक्षितास्मि । तत् इदानीं किं करिष्यामि] । (इति सास्त्रं चिन्तयति) ।

(Now enter Sagarika bearing the dress of Vasavadatta).
Sag.—(With anxiety) Luckily, through this queen's dress donned I have not been noticed by any one whilst coming out of this picture-gallery. Well then, what shall I do now ? (Muses tearfully).

विदू—भो किं मूढो विभ्र चिद्वसि । चिन्तेहि एख एङ्कि-
आरं [भोः किं मूढ इव तिष्ठसि ? चिन्तय अत्र प्रतिकारम्] ।

Jest.—Ho ! Why are you standing like dazed ? Think of some remedy hereof.

राजा—वयस्य, तदेव चिन्तयामि । देवोप्रसादं मुक्त्वा
नान्यमुपायं पश्यामि तदेहि तत्रैव गच्छावः । (इति परि-
क्रामतः) ।

King—Friend, that is just what I am thinking of. I see no other way excepting the queen's favour. So to her let us repair. (They go round the stage).

Beng. विदू—ओगो, ଦେବୀ ଚିତ୍ରଶାଳେନ, କି କରାବେନ ଜାନି ନା । ଆମାର ମନେ ହେଉ
ମାଗରିକାର ଜୀବନ ବଢ଼ି କଠିକର ହେଉଅଛି । ରାଜା—ଆନିଓ ତାହି ଡାବି । ହା ! ଶ୍ରିରେ
ମାଗରିକେ ! (ତାର ପର ବାସବତୀର ବେବ ଦରିମା ମାଗରିକାର ଅବେଶ) । ମାଗ—(ଉଦ୍ଦେ-
ଶେର ସହିତ) ଭାଗ୍ୟେ ଦେବୀର ବେବ ପରିମାହିଲାନ, ତାହି ଏହି ଚିତ୍ରଶାଳା ହେତେ ବାହାର
ହଠାତ୍ ସମୟେ କେହ ଆମାକେ ଲକ୍ଷ୍ୟ କରେ ନାହିଁ । ତାଲ ଏବନ କି କରି ? (ଅଜ୍ଞାପାତ
କରିତେ କରିତେ ଚିନ୍ତା) । ବିଦୁ—ଓଗୋ, ବୋକାର ମତ ବସିରା ରହିଲେନ ସେ ? ଏର ଏକଟା
ଊମାର ଡାବୁନ । ରାଜା—ତାହାହି ଡାବିତେହି । ମାମିର ଅହୁଅହ ହାକ୍ତା ଅହ ଊମାର ଦେଖି
ଲ । ତବେ ଚଳ ସେହିପାରେ ବାହି । (ଉଦ୍ଦେଶ୍ୟ ପରିକ୍ରମଣ) ।

CHAROHA

1. दुष्करं जीवितम्—जीव + क्त भावे जीवितम् life. Her life is a burden to her now ; she cannot possibly bear the tyranny of jealousy.

2. विरचित &c.— 'विरचितः' विद्धितः यो 'देवीवेषः' तेन । देवी दृतीया ।

3. तत इदानीम् &c.—She has come out alone, she does not know what to do. Her guide, Susamgata has stayed behind to allay suspicion, or perhaps because closely watched.

29. साग—(विमृश्य) वरं दाणिं सभ्रं ज्जेब्ब अप्पाणं उब्बन्धिअ उवरता भविस्सं ण उण विदितसङ्केतवुत्तन्ताए सुसङ्गदाए सह देवीए परिभूदा चिट्ठन्हि । ता जाव असोअपाअवदले गदुअ जधासमीहिदं करिस्सं [वरमिदानीं स्वयमेव आत्मानमुद्बध्य उपरता भविष्यामि न पुनः विदितसङ्केतवृत्तान्तया सुसङ्गतया सह देव्या परिभूता तिष्ठामि । तत् यावत् अशोकपादपतले गत्वा यथासमीहितं करिष्यामि] । (इति परिक्रामति) ।

Sag.—(*Reflecting*) I would now rather get killed by hanging myself, but not stay disgraced, along with Susamgata, by the queen to whom the story of the tryst has become known. Well then going under the Asoka tree I will do as intended. (*Goes round the stage*).

विदू—(आकर्ष्य) चिट्ठ दाव चिट्ठ भो पदसहो सुणोअदि । जाणामि कदावि गहिदपञ्चादावा पुणोवि देवी आअदा भवे [तिष्ठ तावत्, तिष्ठ भोः । पदशब्दः श्रूयते । जानामि कदापि गृहीतपञ्चात्तापा पुनरपि देवी आगता भवेत्] ।

Jest.—(*Listening*) Stay, ho ! Stay. Footsteps are being

heard. Methinks the queen might entertain remorse and come back any moment.

রাজা—বয়স্য, মহানুভাবা খলু দেবী । * কদাচিদেবমপি
স্বাৎ । তত্ ত্বরিতং নিরুপয় ।

King—Friend, the queen is indeed of noble impulses ; even such a thing might happen ; so ascertain quick.

বিদু—জং ভবং স্মাণ্ডেদি [যজ্ঞবানাস্ত্রাপয়তি] । (ইতি
পরিক্রামতি) ।

Jest.—As your Highness commands. (*Go round the stage*).

Beng. সাগ—(চিন্তা করিয়া) এই সঙ্কেতের বৃত্তান্ত দেবী জানিয়াছেন, এখন
সুসঙ্গতাকে ও আমাকে নানারূপ অপমান সহ্য করিয়া থাকিতে হইবে। তাহা অপেক্ষা
এখন নিজের গলায় ফাঁস দিয়া মরি সে বরং ভাল। অতএব এই অপেক্ষা তলায় বাইয়া
ইচ্ছার অনুরূপ করি। (পরিক্রমণ) । বিদু—(শুনিয়া) ধামুন, ওগো ধামুন।
পায়ের আওয়াজ পাইতেছি। মনে হয় দেবীর কথন পশ্চাত্তাপ হইবে আর তিনি
আমিয়া পড়িবেন। রাজা—বয়স্য, দেবী অতি উদার। এমন হইতেও পারে। তবে
ভাল করিয়া দেখ। বিদু—বে আচ্ছ। (পরিক্রমণ) ।

CHARCHA

1. বরমিদানীম্ &c.—‘বরদানীম্ আত্মানস্তুবধ্য’ তচ্চমাখ্যায়ী স্তম্বয়িত্বা-
‘স্বয়মীব উপরতা’ ব্রতা ‘মরিষ্যামি’ ইতি ‘বরদ’ ইৎ প্রিযং ‘পুল.’ পশ্চান্নরি ‘বিদিতঃ
সঙ্কেতব্রহ্মান্নো’ যস্মাঃ তাড়য়ন্না ‘দৈব্যা পরিমূতা’ অবমানিতা ‘ন তিস্তামি’। স
পরিমব: ‘সুসঙ্গতয়া সহ’। মাষ সুসঙ্গতাস্ত সঙ্কেতব্যার্থে স্বমনস্বতে দৈবী তন্ন সহি।
সপ+রন means ‘to cease’; hence ‘to die’. উপরতা ব্রতা। পরি+মু.
means ‘to insult.’

2. যথাসমীহিতম্—যথা সমীহিতং সুসুপা।

3. ত্বরিতম্—ত্বর + ক্ত কর্ণাৎ ত্বরিতম্ or ত্বর্ণম্ ।

30. সাগ—(উপস্থিত্য) তা জাব ইমাৎ সাহসীলদাৎ
পাসং বিরহস্য অসৌখ্যদাৎ অস্বাণস্য স্তম্বন্থিৎ বাসাদেমি

[तत् यावत् अनया साधवीनतया पाशं विरचय्य अशोकपादपे
आत्मानमुद्ध्व्य व्यापादयामि] । (इति लतापाशं रचयन्ती)
हा ताद हा अम्ब एसा दाणिं अहं अणाधा असरणा विवज्जामि
मन्दभाइणी [हा तात, हा अम्ब, एषा इदानीमहमनाथा अश-
रणा विपद्ये मन्दभागिनी] । (इति कण्ठे लतापाशमर्पयति) ।

Sag.—(*Approaching*) So preparing a noose with this Ma-
dhavi-creeper, I will kill myself by hanging from the Asoka
tree. (*While making a noose with the creeper*) Alas ! Father,
Ah ! Mother, luckless as I am, here I die homeless and help-
less. (*Places the noose on her neck*).

विदू—(विलोक्य) का उण एसा । कथं देवी वासवदत्ता
[का पुनरेषा ? कथम् ! देवी वासवदत्ता !] । (ससम्भ्रम-
मुच्चैः) भो वयस्स परिताहि परिताहि । एसा क्व देवी
वासवदत्ता अप्पाणअं उल्लन्धिअ वादादेदि [वयस्य परिचायस्व,
परित्वायस्व । एषा खलु देवी वासवदत्ता आत्मानमुद्ध्व्य
व्यापादयति] ।

Jest.—(*Observing*) Well, who is this ? How so ! Queen
Vasavadatta ! (*In alarm—aloud*) Help ! Ho ! friend, help !
Here is queen Vasavadatta killing herself by hanging.

राजा—(ससम्भ्रममुपसृत्य) कासौ कासौ ?

King.—(*Rushing in*) Where is she ? Where is she ?

विदू—णं एसा [ननु एषा] ।

Jest.—Well, here.

राजा—(उपसृत्य कण्ठात् पाशमपनयन्) अयि साहस-
कारिणि, किमिदमकार्यं क्रियते ?

मम कण्ठगताः प्राणाः पाशे कण्ठगते तव ।

अतः स्वार्थः प्रयत्नोऽयं त्यज्यतां साहसं प्रिये ॥ ६१ ॥

King—(Approaching and removing the noose from her neck)
Ha ! Desperado (lit. perpetrator of rashness) ! why is this vile step being taken ?—The noose lying on your neck, my life has come up to my throat. Hence this is an interested move. Renounce this rashness, my darling.

Beng. नाग—(निकटे गिरा) उबे এই माथबीलताय कॅाश करिग्रा এই अणোক गाছে झुलिग्रा मरि। (लतापाश करिते करिते) हा पितः, हा मातः, आमार पोडाकपाल, निराश्रये असहाये मरिते बसिग्राहि। (कठे लतापाश अदान)। विदू—(देखिग्रा) ए के ? कि ! देवी बसवदत्ता ! (बास्तुभावे टीङ्कार करिग्रा) रक्षा करन, उगो वयस्त रक्षा करन। देवी बसवदत्ता एखाने गलार कॅाश दिया मरितेहेन। राजा—(दौडिग्रा आसिग्रा) कोथाय तिमि, कोथाय ? विदू—एई ये। राजा—(काहे गिरा लतापाश केलिग्रा दिया) कि छुसाहस तोमार। केन ए अकार्य करिते बसिग्राह ? तोमार जस्त बलि ना। एते आमारई बार्थ, कारण पाश तोमार गलार बटे, किस्त प्राणटी आमार गलार आसिग्राहे ! अतएव हे अिये, छुसाहस त्याग कर।

CHAROHA

1. अशरथा—अशरथ house गृह। “अशरथं गृहवर्चिताः” इत्यमरः। अविद्या-जानं अशरथनस्याः। We avoid the sense वर्चिता because the absence of a वर्चिता is implied by अनाथा।

2. असम्भ्रमम्—सम्भ्रम agitation साध्वत्, also संविग haste. “सम्भ्रमः साध्वत्सुदि स्नात् संविगादरथोरपि” इति विश्वः। Either sense suits the context.

3. साहसकारिणि—साहस rashness साहसं साधु करोति इति साहस + क् + णिनि कर्त्तृणि साधुकारिणि।

4. मरति। अन्वयः—हे प्रिये साहसं त्यज्यताम्। पाशे तव कण्ठगते (सति) मम प्राणाः कण्ठगताः। अतः अर्थ स्वार्थः प्रयत्नः। व्याख्या—हे ‘प्रिये साहसं’ इत्य-कारिता ‘त्यज्यतां’ दिश्यताम्। अहं मम कामधारप्रतिरोधि इत्याह—‘पाशे’ बन्धि

'तव कण्ठगतं' कण्ठे अर्पितं सति 'मम प्राणाः कण्ठगताः' कण्ठं प्राप्ता निःसर्तुं सुयता इत्यर्थः । तव च कण्ठे पाशो मृत्युश्च मम प्रातः इति भावः । 'अतः' अस्मात् 'अयं स्वार्थः' स्वप्रयोजनाय आत्मवाणाय एव 'प्रयत्नः' उद्योगः पाशापनयनचेष्टा इति शेषः । ना तु केवलं त्वत्प्राणरक्षार्थमिति संस्थाः ।

5. *Remark*—The verse anticipates the retort—"You do no longer care for me, then why do you interfere in such of my movements as affect me alone?" The king shows that this step materially affects the king himself—it kills him.

31. साग—(राजानं दृष्ट्वा) अग्नौ कथं एसो भद्रा [अग्नौ ! कथम् ! एष भर्ता !!] (सहर्षमात्मगतम्) जं सच्चं एषं पेक्खिअ पुणोवि मे जीविदाहिलासो संवुत्तो । अहवा एषं पेक्खिअ कदत्था भविअ सुहेण विअ जीविदं परिअइस्सं [यत्सत्यम् एनं प्रेक्ष्य पुनरपि मे जीविताभिलाषः संवृत्तः । अथवा एनं प्रेक्ष्य कृतार्था भूत्वा सुखेनेव जीवितं परित्यज्यामि] । (प्रकाशम्) मुच्चदु मुच्चदु मं भद्रा । पराहीणो क्वु अअं जणो ण उण ईदिसं अवसरं मरिदुं पावेदि [मुच्चतु मुच्चतु मां भर्ता । पराधीनः खलु अयं जनो न पुनरीदृशमवसरं मर्त्तुं प्राप्नोति] । (इति पुनः कण्ठे पाशं दातुमिच्छति) ।

Sag.—Ha ! How so ! Here is Sire ! (*With joy—to herself*) Really a desire to live arises in me on seeing him. Or, with my purpose served on seeing him, I shall easily give up life. (*Aloud*) Let go, Sire, let me go. A slave of another, this person will not get such an opportunity again to die. (*Attempts to place the noose again on her neck*).

राजा—(निरूप्य सहर्षम्) कथम् ! प्रिया मे सागरिका !
(कण्ठात् पाशमाक्षिप्य)—

খলমলমতিমাত্রং সাহসেনামুনা তে

ত্বরিতময়ি বিসুচ্য ত্বং লতাশাশমেতম্ ।

চলিতমপি নিরোদ্ধুং জীবিতং জীবিতেশে

ক্ষণমিহ মম কণ্ঠে বাহুপাশং নিধেহি ॥৬২॥

(ইতি কণ্ঠে বাহুং কৃৎবা স্পর্শং নাটয়ন্) সজ্জৈ, ইয়মনম্ভ্রা

ত্বষ্টি: ।

King—(Observing—With joy) How so ! My darling Sagarika ! *(Dashing the noose away from the neck)* Away, away with this your excessive rashness. Quick, ho ! fling this creeper-noose away. Just for a moment, O mistress of my life, place the noose of your arms on this neck of mine to arrest even my fleeting life. *(Placing her arm on his neck and acting the pleasure of touch)* Friend, this is a shower without clouds !

বিদু—ভো এল্বং সৈদং জই অম্মালবাদাবলী ভবিঅ ন
আম্মাদি দেবী বাসবদত্তা [ভো এল্বং ন্বিদম্, যদি অম্মাল-
বাতাবলী ভূত্বা ন আয়াতি দেবী বাসবদত্তা] ।

*Jest.—*So it is indeed, ho ! if the queen Vasavāḍatta does not appear taking the shape of an untimely gale.

Beng. সাগ—(রাজাকে দেখিয়া) ওমা ! সে কি ! কর্তী বে ॥ (সহর্বে স্বগত) একে দেখিয়া বধার্থেই আমার আবার বাঁচিয়া থাকিবার সাধ হইল । অথবা একে দেখিয়া কৃতার্থ হইলাম, এখন সুখে প্রাণভ্যাগ করিব । (প্রকান্তে) আমার ছেড়ে দিন, কর্তী আমার ছেড়ে দিন । এ পরাধীন ব্যক্তি মরিবার এমন সুযোগ আর পাইবে না । (আবার গলায় পাশ বেওয়ার চেষ্টা) । রাজা—(দেখিয়া সহর্বে) এ কি ! শিমা সাগরিকা বে ॥ (গলা হইতে পাশ টানিয়া লইয়া) ছাড়, ছাড়, এ দুঃসাহস ছাড় । শীঘ্র এ পাশ কেহিয়া দাও । আমার প্রাণ চলিয়াছে, গলা পর্যন্ত আনিয়াছে, অথানে মুহূর্তের অস্ত্র তোমার বাহশাশ দিয়া উহাকে ধাঁধ । (সাগরিকার

है गलाय दिग्गो स्पर्शशुद्धेय अभिनय करिग।) सथे, ए ये विना येवे वधेण ! विद्—
अगे ए काई वटे, यदि अकालेर अडेउर मठ इहिया देवी वामवपन्ना ना आसिया पडेन ।

CHAROHA

1. अन्मो—An अव्यय implying surprise. Comp. “अन्मो सल्लि-
ठिकसमुद्गतः एष वदनमभिवर्त्तते मधुकरः”—*Sak.* I.

2. मन्तुं प्राप्नोति—Here Boht. stops. As. B, As. N, Tarka-
vachaspati &c. add त्वमपि देव्या मा आत्मानम् अपराधिनं कुरु। But the
king in his speech following makes no attempt to allay the
jealousy that this betrays. These words appear in the very
next speech of Sagarika and the king gives a sort of a reply.
We have therefore followed Boht. in omitting them here.

3. अलमिति। अव्ययः—अयि जीवितेश्च, अमुना ते अतिमातं साहसेन
अलमलम्। लतापाशमेतं त्वं त्वरितं विमुञ्च। मम अलितमपि जीवितं निरोद्धुम्
इह कण्ठे बाहुपाशं अथं निधेहि। व्याख्या—‘अयि जीवितेश्च’ प्राणेश्चरि ‘अमुना’
एतेन [अनेन इति न्याय्यम्। “अदधश्च विप्रकण्ठम्” इति वचनान्] ‘ते अतिमातम्’
अत्यर्थं यथा तथा स्थितेन ‘साहसेन’ इटकारितया ‘अलमलम्’ प्राणपरित्यागरूपमति-
साहसं मा कुरु इत्यर्थः। ‘एतं लतापाशं त्वं त्वरितं’ सत्वरं ‘विमुञ्च’ त्यज। ‘मम
अलितमपि’ उद्वेगदपि दुर्निरोधमपि इत्यर्थः ‘जीवितं’ प्राणान् ‘निरोद्धुं’ संयमयितुं
पूयो व्यवस्थापयितुमिति यावत् ‘इह’ अस्मिन् ‘कण्ठे’ मदीये कण्ठे इत्यङ्गुलिनिर्देशः
‘बाहुपाशं’ भुजाभ्यां भवत्याः कृतं पाशम् अपि च प्रशस्तं बाहुं ते [“इक्ष्वापुतटा.
पादपालोमचार्वकादयः” इति पाशशब्दः प्रशस्तवाची] ‘अथं’ मुञ्चते ‘निधेहि’
स्थापय। माधवेण लतापाशं त्यज भुजलतापाशश्च बधान। तत्तु ममैव कण्ठे न तव
तेनाहं जीवियम् इति तात्पर्यम्।

4. अतिमातम्—See व्याख्या। Qual. the क्रिया in स्थितेन under-
stood.

5. अमुना—अहम् refers to a distant object. For one near
the speaker इदम् is proper. Comp. “सन्निहितमिदमो विषयः समीपतर-
वर्ति चैतदीरूपम्। अदधश्च विप्रकण्ठं तदिति परोक्षे विज्ञानीयान् ॥”

6. लतापाशमेतम्—एतम् is Boht’s reading. As. B, As. N, &c.
read एतम्। But here there is no अन्वादेश। Hence एतम् is the
correct form.

7. जीवितेश्—जीवितस्य ईगा &c. “अधीर्गर्घटयेयां कर्मणि” does not apply because the षष्ठी in जीवितस्य is कर्तृगतम् कर्मणि not शेष षष्ठी ।

8. बाहुपाशम्—There is a pun here in पाश । प्रशस्तो बाहुः, बाहुपाशः । “प्रशंसावचनेश्च” इति नित्यसमासः । पाश is प्रशंसावाची when it is an उत्तरपद in such compounds. Comp. “मत्तल्लिकीहनिशाः स्युः प्रकाण्डप्यलभिस्यः । हस्तपागतटा. पादपात्नीमचर्चिकादयः ॥” Again पाश is a noose. With this meaning, the sense is—my life (जीवित) is fleeing (चलितम्) । You are its master (जीवितेश्), so arrest your man ; it is here at my throat. Chain him with these fetters of your arms (बाहुपाशं निधेहि) ।

9. कण्ठे बाहुः कृत्वा &c.—This is from Boht. except that Boht's नाटयति has been replaced by नाटयम् from As. B.

10. अनधा—अध is मेघ cloud. “अधं मेघे च गगने” इति मेदिनी । अविद्यमानम् अधमस्याः अनधा cloudless. अनधा इष्टि a cloudless shower, i. e., an unexpected shower. Thence any unexpected happy turn is called अनधा इष्टिः (figurative). The king did not expect Sagarika.

11. अकालवातावली &c.—See Act II, para 45. The gale might blow away the shower and leave you as dry as ever !!

32. (ततः प्रविशति वासवदत्ता काञ्चनमाला च) .

वास—इच्छे कञ्चनमाले तं तथा चरणणिवद्धिदं अज्ज-
उत्तं अवधीरिश्च आश्रच्छन्तीए मए अदिण्णिट्ठुरं किदं ता दाणिं
सअं ज्जेव्व गदुअ अज्जउत्तं अणुणइस्सं [इच्छे काञ्चनमाले, तं
तथा चरणनिपतितमार्थ्यपुत्रम् अवधीरयित्वा आश्रच्छन्त्या मया
अतिनिष्ठुरं कृतम् । तदिदानीं स्वयमेव गत्वा आर्थ्यपुत्रम्
अमुनेष्यामि] ।

(Now enter Vasavadatta and Kanchanamala) Vas.—Holla !
Kanchanamala, it was a very cruel thing done by me coming

away, in that manner, slighting my husband fallen at my feet.
So I will now go there and myself supplicate my husband.

काञ्च—को अस्यो देवीं वज्जिभ्र एवं भणितुं जाणादि ।
वरं सो एव देवो दुज्जणो होदु ण उण देवो । ता एदु एदु
भट्टिणी [कः अन्यः देवीं वर्जयित्वा एवं भणितुं जानाति ?
वरं स एव देवो दुर्जनो भवतु, न पुनर्देवी । तत् एतु एतु
भर्त्सि] । (इति परिक्रामतः)

Kanch.—Who else barring the queen knows to speak thus ?
Rather be he, the king, a bad person, but not the queen.
So proceed, let the queen proceed. (*They go round the stage.*)

राजा—अयि सुखे, किमद्यापि वर्यं मध्यस्थतया विफल-
सूनोरथाः क्रियामहे ?

King.—Ah ! Artless girl, why even now should I remain
with my wishes rendered fruitless by your indifference ?

काञ्च—(कर्णदत्त्वा) भट्टिणि जह समीपे भट्टा मन्तेदि
तह तक्केमि तुमं ज्जेव्व अणुणितुं भान्णच्छदि [भर्त्सि, यथा
समीपे भर्त्सा मन्त्रयते तथा तर्कयामि त्वामिव अनुनेतु-
मागच्छति] ।

Kanch.—(*Listening*) Mistress, as the king talks close by,
so I guess he is coming to entreat yourself.

वास—(सहर्षम्) ता अलक्खिदा एव्व पुट्टदो गदुअ करहे
गेक्किअ पसादइस्सं [तत् अलक्षिता एव पृष्ठतो गत्वा करहे
गृहीत्वा प्रसादयिष्यामि] ।

Vas.—(*With joy*) Well then, I will approach from back
unseen and pacify him taking him by the neck.

Beng. (তার পদ বাসববস্তা ও কাঞ্চনমালার প্রবেশ)। বাস—ওলো কাঞ্চন-
মালা, আর্ধ্যপুত্র পায়ে পড়িলেন, তাঁকে অগ্রাহ্য করিয়া ওরূপে চলিয়া আসিয়া বড়
নিষ্ঠুরের মত কাজ করিয়াছি। তবে এখন যাইয়া নিজেই আর্ধ্যপুত্রের অনুময় করিব।।
কাঞ্চ—দেবী নইনে অমন কথা আর কে বলিতে জানে? কর্তাই না হয় খারাপ লোক
তউন, কর্তী ঠাক্কণ বেন খারাপ হইবেন? তবে চণুন, কর্তী ঠাক্কণ চলুন। (উভয়েব
পত্রিক্রমণ)। বাজা—অগ্নি মুখে, এখনও কি তুমি উদাসীন থাকিবে, আমার তাণা
পূরিবে না? কাঞ্চ—(শুনিয়া) কর্তী ঠাক্কণ, কাছেই কর্তার গলা শুনিতেছি, মনে
হয় আপনানরই অনুময় করিতে আসিতেছেন। বাস—(সহর্ষে) তবে চুপি চুপি পীঠের
দিকে গিয়া গলা জড়াইয়া ধরিয়া পুসী করিব।

CHARCHA

1. तथा चरण &c.—Construe तथा अवधीरयित्वा or तथा चरणनिप-
तितम्—thus fallen &c. अवधीरयित्वा or अवधीर्य (see Act II para 1).

2. अग्नि मुग्धे &c.—The king has placed Sagarika's hand on
his neck, but Sagarika is indifferent (मध्यस्थ)। Hence this,
regret.

33. विदू—भोदि सागरिए वीसद्धा भविन्न पिअवन्नस्सं
आलवेहि [भवति सागरिके विश्वया भूत्वा प्रियवयस्यम्
आलय]।

Jest.—Honoured Sagarika, speak with my dear friend
making yourself easy.

वास—(श्रुत्वा सकोपम्) हञ्जे काञ्चणमाले सागरिआ वि
एत्य एव्व चिट्ठदि । ता सुगम्ह दाव पच्छा उवसपिस्सं [हञ्जे
काञ्चनमाले, सागरिका अपि अत्रैव तिष्ठति । तत् शृणुम-
स्तावत् पश्चादुपसर्षामः] । (इति तथा स्थिति) ।

Vas.—(Hearing—Angrily) Hola ! Kanchanamala, Sagarika
too is at this very place. So I will listen, and then approach.
(They stand listening).

সাগ—ভদ্রা কিং এদিনা অলীকদাক্ষিণ্যেণ জীবিদাদৌ বি
 অধিক্রবল্লহাএ দেবী এ অপ্রাণং অবরাহিণং করেসি [মর্ত্তঃ,
 কিমেতেন অলীকদাক্ষিণ্যে ন জীবিদাদপি অধিক্রবল্লহায়া দেব্যা
 আত্মানম্ অপরাধিনং করোষি] ?

Sag.—Sire why are you, with this false courtesy, com-
 promising yourself in the eyes of the queen who is dearer to
 you than life even ?

রাজা—অয়ি, মিথ্যাবাদিনী খল্বসি । কৃতঃ—

শ্বাসোত্কম্পিনি কম্পিতং স্তনযুগে মৌনে প্রিয়ং মাধিতং
 বক্কেঃস্যাঃ কুটিলীকৃতভ্রুণি রুধা যাতং ময়া পাদয়োঃ ।

इत्यं नः सहजाभिजात्यजनिता सेवैव देव्याः परं

• प्रेमाबन्धविवर्द्धिताधिक्रमसा प्रीतिस्तु या सा त्वयि ॥ ১৩ ॥

King.—Ha ! You are indeed telling what is not the fact.
 (Do you ask) How ?—The pair of bosoms quivering with the
 breath, I trembled, at her silence, I muttered agreeably ; her
 face showing a bend in the eyebrows in anger, I went down
 to her feet. Thus indeed my service alone, as prompted by
 her inborn nobility of birth, is the queen's ; but in the matter
 of yourself is that delight which is felt the more because
 enhanced by the bond of love.

Beng. বিদু—ওগো সাগরিকে, প্রিয় বরস্তোর সঙ্গে একটুকু মন পুলিয়া আলাপ
 কর । বাস—(শুনিয়া সেকোপে) ওলো কাঞ্চনমালা, সাগরিকাও এই খানেই আছে ।
 তবে আগে শুনি, পরে কাছে বাইব । (উভয়ের ঐরূপ করা) । সাগ—ক'ঠা, এই
 মিথ্যা মিষ্টে কথার কেন প্রাণের অধিক প্রিয়া দেবীর কাছে অপরাধী হইতেছেন ?
 রাজা—ওগো, এটা তো ঠিক বলিলে না । কেন বলিব ?—নিঃশাসে দেবীর স্তনযুগ
 কাপিলে আমি কাঁপিয়াছি ; ইনি কথা বন্ধ করিলে আমি মিষ্টে কথা বলিয়াছি ; কোপে
 ই হার মুখে ক্রকট দেখা দিলে আমি পানে গড়িয়াছি । এইরূপে দেবী পদে পদে

आमार सेवई पाईयाहेन कारण तिनि वड घयेर मेये ; किञ्च ये भालबासा प्रेमेर वकने आनन्दमय, आमार सेई भालबासा तोमातेई आहे ।

OHARCHA

1. उपसर्गान्.—उप + रुप + लृट् सानः । The root is अनिच् hence by “अनुदात्तस्य च ऋदुपधस्त्वान्तरस्याम्” we have optionally अम्, giving उपसर्गान् with अम् and उपसर्गान् without अम् । In लुङ् we get अङ् yielding उपारुपत् ; but Vopadeva &c. add also उपारुपत् and उपारुपत् ।

2. Remark—Here As. B gives an additional speech to the king, thus—राजा—आकथायतलोचने शशिसुखि प्रोत्सृज्य लज्जां प्रिये अङ्गं छेतदनङ्गतापविधुरं गार्ढं समालिङ्गय । किं त्वं मामस्मदीपनेन वचसा प्रीत्या न सम्भाषसि मन्दोन्मीलितलोललोचनयुगेः किं वा न संवीचसि ॥ In this the unnecessary षिच् in समालिङ्गय, the very awkward plural in लोचनयुगेः &c. tend to mark it as an interpolation, though Sagarika's reference to अलौकदाक्षिण्य in the speech following leads us to expect some such effusion here on the part of the king.

3. अलौकदाक्षिण्येन—दक्षिण is उदार । दाक्षिण्य = उदारता । अलौकं दाक्षिण्यम् false affability. तेन । You are speaking sweet words through courtesy only. You do not really feel as you say. As our text stands this refers to the king's “अयि सुखे &c.” above. But that speech is too plain to elicit such a comment from Sagarika. Possibly the verse from As. B noticed above is genuine its readings being corrupt in places like समालिङ्गय, लोचनयुगेः &c.

4. अधिकवक्त्रभायाः—अधिकं यथा तथा वक्त्रभा, सुस्पृषया ।

5. द्विभ्याः—द्विभ्याः सन्धौ । उभे षष्ठी ।

6. आसिति । कन्धय.—कस्याः कलधुगे आसित्कल्पनि मया कल्पितम्, अस्याः कौन मया प्रिय भाषितम्, कस्या रक्ते कथा कुटिलोक्तैरभुषि कथा पादयोः यातम् । इत् न. परं रुद्राः।।आत्मानिना सेवा एव द्विभ्याः । या तु त्रिमादन्वितवर्षिताधिकवक्त्रभा प्रीतिः सा लक्ष्मि । व्याख्या—‘कस्या’ द्विभ्याः ‘कलधुगे आसित्’ कुतोऽपि द्वितीः आसा-दिक्तेन ‘उत्कल्पनि’ उत्कल्पमाने सति कौपगतं तदित्याद्यत्र ‘कथा कल्पितं’ कल्पो-

5 नुभूतः [भावि क्तः] । 'अस्याः मौने' कुतोऽपि वाङ्नियमने सति 'मया' विराग-
साशङ्क्य 'प्रियं' यथा तथा 'भाषितं' तोषार्थं चाटुवादः प्रयुक्तः । 'अस्या वक्तो' सुखे
'रुषा' कोपेन 'कुटिलोक्तते' आशुघ्नं 'भुवी' यस्मिन् तथाविधं ज्ञाते 'मया' दासात्
'पादयोः यातं' प्रसादनार्थं तस्यास्वरणयोरेव पतितम् । 'इत्यम्' अनेन प्रकारेण 'नः'
अस्माकं मम इत्यर्थः 'परं' केवलं 'सहजेन' स्वाभाविकेन 'आभिजात्येन' कुलीनतया
'जनिता' कारिता रुद्राङ्गुलप्रसूतयमिति निर्वाहिता 'सिवा एव' भृत्यवदुपचरणमेव
'द्वेष्याः' वासवदत्ताया भागः । 'या तु' या पुनः 'प्रेम्नः' आश्रयेन 'दृढनिधानेन'
'विवर्धिता' परिपोषिता 'अधिकरसा' गढभावा 'प्रीतिः' स्नेहः 'सा त्वयि' न
तु देव्या यासवदत्तायाम् । तत् । रुष्योक्तं त्वया अधिकवल्गुभा देवीति । शार्दूल-
विक्रौडितं वृत्तम् ।

7. कुटिलोक्ततन्त्रि—Tarkavachaspati &c. read भुवि । Both forms are available in the neuter.

34. वास—(सहसोपसृत्य सरोषम्) अज्जउत्त जुत्तं एदं
'सरिसं एदं [आर्य्यपुत्र, युक्तमेतत्, सदृशमेतत्] ।

Vas.—(Suddenly appearing—Indignantly) My husband, this is meet, this is befitting.

राजा—(दृष्ट्वा सवैलक्ष्यम्) देवि, न खल्वकारणे मामु-
पालब्धुमर्हसि । त्वामेव मत्वा वेषसादृश्यादिप्रलब्धा वयमिहा-
गताः । तत् क्षम्यताम् । (इति पादयोः पतति) ।

King—My queen, it behoves you not to rebuke me without cause. We have come here, misled by the similarity of dress, thinking it was yourself. So be it forgiven. (Falls at her feet).

वास—(सरोषम्) अज्जउत्त उट्ठेहि उट्ठेहि । किं अज्ज
वि सहजाभिजादाए सेवाए दुक्कं अणुभवीअदि [आर्य्यपुत्र,
उत्तुत्त उत्तुत्त । किमद्यापि सहजाभिजातायाः सेवया दुःख-
मनुभूयते] ?

Vas.—(Indignantly) Rise, my husband, rise. Why do you, even now, suffer trouble in the service of an in-born aristocrat ?

ରାଜା—(ଶ୍ଵଗତମ୍) କିମେତଦପି ଷ୍ଠୁତଂ ଦେଷ୍ୟା ? ତତ୍ ସର୍ବ୍ୟା ଦେବୀପ୍ରସାଦନଂ ପ୍ରତି ନିରାଶୀଭୂତା: କ୍ଷ: । (ଇତ୍ୟଧୋମୁଖସ୍ଥିଷ୍ଠତି) ।

King—(To himself) Has the queen overheard this also ? Well then I have lost all hope (Lit. I am utterly hopeless) as to appeasing the queen. (*Stands with face cast down*).

ବିଦୁ—ଭୋଦି ତୁମଂ କିଲ ଅଚ୍ଚାନ୍ୟଂ ଉଦ୍ଧୃତ୍ଵାଂ ବାବାଦେସି ତ୍ଵି ବିଷସାରିକ୍ଷ୍ମମୋହିଦେଂ ମଂ ପିଅବଅକ୍ଷା ଯତ୍ୟ ଜ୍ଞାଣୀଦୋ । ଜଇ ମମ ବକ୍ଷଣଂ ଣ ପତ୍ତିଆକ୍ଷସି ତା ପେକ୍ଷ ଇମଂ ଲତାପାଶଂ [-ଭବତି ତ୍ଵଂ, କିଲ ଆତ୍ମାନମ୍ ଉଦ୍ଧୃତ୍ୟ ବ୍ୟାପାଦୟସି ଇତି ବିଷସାଟ୍ଠକ୍ଷ୍ମ- ମୋହିତେନ ମୟା ପ୍ରିୟବୟସ୍ୟ: ଅତ୍ର ଆନୀତ: । ଯଦି ମମ ବଚନଂ ନ ପ୍ରତ୍ୟେଷି ତତ୍ ମେଚ୍ଛେ ଇମଂ ଲତାପାଶମ୍] । (ଇତି ଲତାପାଶଂ ଦର୍ଶୟତି) ।

Jest.—Honoured Lady, dear friend was summoned here by me deluded, by similarity of dress, into the belief that you were really killing yourself by hanging. If you do not believe my words, then look at this noose of creepers. (Shows the noose of creepers).

Beng. ବାସ—(ସହନା ଉପସ୍ଥିତ ହେବା ମରୋଷେ) ଆଧୀପୁତ୍ର, ଏ ଠିକ୍ ହେଉଛି, ଆମନାର ବୋଗ୍ୟ ହେଉଛି । ରାଜା—(ଦେଖିବା ଧୃତମତ ବାହିନୀ) ଦେବି, ଆମାକେ ଅକାରଣ ଅହୁଷୋଗ ମିଶ୍ର ନା । ଏକହି ବ୍ରକମ ବେଷ ଦେଖିଲା ଭୂଲିଲା ତୋମାକେହି ମନେ କରିଲା ଏଥାମେ ଆସିଗାଛି । କ୍ଷମା କର । (ପାରେ ପଢ଼ା) । ବାସ—(ମରୋଷେ) ଆଧୀପୁତ୍ର, ଊଠନ ଊଠନ । ଏଥନଠୁ ଆମ୍ଭ ବଡ଼ ବୟସର ସେବାର କ୍ଷମା କରନ୍ତି କଣ୍ଠେ ପାନ କେନ ? ରାଜା—(ଶ୍ଵଗତ) ଏ କଥାଟାଠୁ ଦେବୀ କୁନିଗାଛେମ ? ତବେ ଆମ୍ଭ ଦେବୀକେ ଠାଣା କରାର ଆମା ମାହି । (ଅଧୋମୁଖେ ଅବହାନ) । ବିଦୁ—ଓଗୋ ଶୁଣନ । ଏକହି ବ୍ରକମ ବେଷ ଦେଖିଲା ଆମି ମନେ କରିଗାହିଲାନି ।

आपनिहै गलाय कौस दिय। आब्रहता। करिउत बनिग्रादेन. त्हाइ प्रिय बयत्रके डकिष।
आनिवा हिलाय। विधास ना करेन, एहै कौस रेपुन। (लडा पाश देखान)।

CHARCHA

1. युक्तम् &c.—युक्त and सदृश are almost synonymous. We may take युक्तमेतत् with reference to the queen herself. This is what I deserve from you—युक्तमेतन्मे स्वतः। सदृशमेतत् may be interpreted with reference to the king—This is in keeping with your professions of love for me—सदृशमेतत् ते। Boht. omits सदृशमेतत्।

2. त्वानिव &c.—This is true. The king did rush in with the impression that the queen was killing herself. But it is not “the whole truth” !

3. सहजाभिजाता—अभिजाता high-born, an aristocrat. सहजं यथा तथा अभिजाता। An aristocrat by nature not one of a generation or two. तस्याः।

4. देवीप्रसादनम्—As. B and As. N read देवीप्रसादनोपायम्। Our text is from Boht.

5. त्वं किल &c.—This again is true, but not “the whole truth.”

35. वास—(सकोपम्) हस्त्रे कञ्चनमाले एदेन एव लतापाशेण बन्धिष्य गेण् ह एणं बन्धुणं । दुर्विणीतकस्यप्रां अ अगदो करेहि [हस्त्रे काञ्चनमाले, एतेनैव लतापाशेन बद्धा गृहायैर्न ब्राह्मणम् । दुर्विणीतकन्यकाञ्च अग्रतः कुरु] ।

Vas.—(Angrily) Hola ! Kanchanamala, lead this Brahmana on, fettering him with this very noose of creepers, and place this ill-trained girl in advance.

काञ्च—जं भद्रिणी आणवेदि [यत् भर्त्री आज्ञापयति] ।
(इति लतापाशेन विदूषकं बद्धा) इदास अणुभव द।। अतपो

ଅବିଷ୍ଣୁଅକ୍ଷ ଫଳ । ସାନ୍ଧରୀ ତୁମ ବି ଅଗ୍ଗଦୋ ହୋହି [ହତାସ,
ଅନୁଭବ ଥାବଦାତ୍ମନଃ ଅବିନୟସ୍ୟ ଫଳମ୍ । ସାଗରିକେ, ତ୍ୱମପି
ଅଗ୍ରତୋ ଭବ] ।

Kamh.—As my mistress commands. (*Fettering the Jester with the noose of creepers*) You luckless chap, feel the consequence of your ill manners. Sagarika, go you ahead.

ସାଗ—(ଆତ୍ମଗତମ୍) ହସ୍ତୀ ଅକ୍ତିଦପୁଷ୍ପାଫ ମଫ ମରିତୁଁ
ବି ଅକ୍ତ୍ୟୋ ଚକ୍ଷ୍ଟାଫ ଣ ପାରିତମ୍ [ହା ଧିକ୍ ! ଅକ୍ତତପୁଷ୍ପାୟା ମୟା
ମନୁଁମପି ଆତ୍ମନ ଚକ୍ଷ୍ଟାୟା ନ ପାରିତମ୍] ।

Sag.—(*To herself*) O fie ! Without merits won, I could not die even at my will.

ବିଦୁ—(ସବିଷାଦଂ ରାଜାନମବଲୋକ୍ୟ) ଖୋ ବ୍ରହ୍ମକ୍ଷ୍ଟ ସୁମରେହି
ମଂ ଅଗାଧଂ ଦେବୀଫ ବନ୍ଧନାଦୋ ବିବଜ୍ଜନ୍ତଂ [ଖୋ ବୟସ୍ୟ, କ୍ଷର ମାମ-
ନାଥଂ ଦେଷ୍ଟା ବନ୍ଧନାତ୍ ବିପଦ୍ୟମାନମ୍] । (ସର୍ବାନାଦାୟ ନିଫ୍ଳାନ୍ତା
ବାସବଦତ୍ତା) ।

Jest.—(*Ruefully staring at the king*) Ho ! friend, remember my helpless self dying of the fetters of the queen. (*Vasava-datta goes out taking all with her*).

Beng. ବାସ—(ସକୋଳେ) ଖଲୋ କାକ୍ଷନମାଳା, ଏହି ବାସ ନଟାକେ ଏହି ଲତାଗାଣେହି
ବେଧେ ନିତ୍ରେ ଚଳୁ । ଆମ୍ଭ ଏହି ବେନାନ୍ଦବ ସେରେଟିକ ଆମ୍ଭେ ଆମ୍ଭେ ହିକିସେ ବା । କାକ୍—
କର୍ତ୍ତାନ୍ତାନ୍ଦ୍ରମେନ୍ଦ୍ରେ ସେ ଆଜ୍ଞା । (ବିଦୁଷକକେ ଲତାଗାଣେ ବାଧିନୀ) ଗୋଢ଼ାକପାଳେ, ନିଜେନ୍ଦ୍ର
ବେନାନ୍ଦବୀର ବନଭୋଗ୍ କର । ସାଗରିକା, ଆମ୍ଭେ ଚଳୁ । ସାଗ—(ଅଗତ) ହା ଧିକ୍ ! ପୁଣ୍ୟ
କରି ନାହିଁ, ନିଜେନ୍ଦ୍ର ଇଚ୍ଛାନ୍ତ ମରିତେଡ଼ ପାରିଣାମ୍ ନା । ବିଦୁ—(ସବିଷାଦେ ରାଜାନ୍ଦ ଦିକେ
ଚାହିନ୍ତା) ଶ୍ରେଣୋ ବନ୍ଧୁ, ଆମ୍ଭେ ଅନାଥ, ଦେବୀନ୍ଦ ବନ୍ଧନେ ମରିତେ ପଢ଼ିଗାହି, ଆମାନ୍ଦ କଥା ମନେ
କରିବେନ । (ସକଳେକେ ଲହିଣା ବାସବଦତ୍ତାନ୍ଦ୍ର ଅହାନ୍) ।

CHARCHA

1. दुर्विनीत &c.—Some read दृष्ट for दुर्विनीत। The Jester is being dragged and Sagarika urged on from behind, Kanchanamala walking between the two.

2. अविनयस्य फलम् &c.—After this As. N, Tarkavachaspati &c. add देव्या दुर्वचनेन कटुकितानि श्रोत्राणि इति स्मर तं वचनम्। We follow As. B, Boht. &c. अविनय is a general term including the specific instance देव्या दुर्वचनेन &c. (see para 21).

3. मत्तुंमपि &c. Here again she mourns her पराधीनता : I am so fully a slave of another that even in the matter of quitting life I have no free will.

36. राजा—(सखेदम्) कष्टं भोः कष्टम् ।

किं देव्याः कृतदौर्घरोषमुषितस्निग्धस्मितं तन्मुखं

वस्तां सागरिकां क्रमोद्धतरुषा किं तर्ज्यमानां तथा ।

बह्वानीतमितो वसन्तकमहं किं चिन्तयामीत्यहो

सर्वाकारकृतव्यथः क्षणमपि प्राप्नोमि नो निर्वृतिम् ॥४४॥

• तत् किमिदानीमिह स्थितेन प्रयोजनम् ? देवीं प्रसादयितुमभ्यन्तरमेव प्रविशामि । (इति निष्क्रान्तः) ।

इति सङ्केतो नाम तृतीयोऽङ्कः

King—(Mournfully) Hard ! O hard ! should I think of that face of the queen the sweet smile from which has been stolen by her long-cherished ire ; or should I think of Sagarika frightened being rated by her with gradually mounting wrath ; or again, should I think of Vasantaka led from here in chains ? Thus ho ! with misery caused in every shape I find no ease even for a moment.

What then is the use of my staying here ? I will go within to pacify the queen. (*Exit*).

Here ends the Third Act named the Tryst.

Beng. राजा—(सन्धे) कि कष्ट ! अहो कि कष्ट ! सकल रक्तःम आसिमा कष्टे उपस्थित हईयाह, मुहूर्तःत्र जञ्ज ७ आभाव भूष नई। देण रशीर एमन मधुर हासि हासि मुखबानि, मूर्धकाल राग पुविषा बाधाते उहार से हानि गियाह। ताहाई भाविव, ना देवी सागरिकाके उजन करिःछेन, क्रमे उहार वाग बाडिग। उठियाह, स वेगान्नी उमे प्रियमाण हईया गियाह, सेई कथाई भाविव ? नाकि बसन्तकके बाविया एथान हईते वेगया हईयाह ताहारई कथा भाविव ? तवे, एथाने थारिया आर कि ईवे ? भितरेई याईया देवीके ठाण करिते चेष्टा करि। (प्रथान)।

“महत्त” नामे तृतीय अङ्क समाप्त ।

किमिति । अन्वयः—कृतदोषरोषमुपितस्त्रिभ्रक्षितं तत् देव्या सुखं चिन्तयामि किम् । क्रमोद्धतरुषा तथा सन्तर्ज्यमाना तस्मात्सागरिका चिन्तयामि किम् । बद्धा इतो नीतं वसन्तकं चिन्तयामि किम् । अहो इति सर्वाकारकृतययः अहं अपमपि निर्हतिं नो प्राप्नोमि । व्याख्या—‘कृतः’ प्रकृतः यः ‘दोषरोषः’ चिरकोपः तेन ‘मुषितम्’ अपहृतं ‘स्त्रिभ्रं’ मधुरं ‘क्षितम्’ ईषद्वासः यस्य तादृशं ‘तत्’ पूर्वमानन्ददायि ‘देव्याः’ वासवदत्तायाः ‘सुखं चिन्तयामि किम्’ अनुशोचामि किम् । अहह नेत्रोत्सवं मे तत् देव्या सुखं चिरस्याय कोपकलुषं जातमित्येकं मे शोकस्थानम् । अपरमाह— ‘क्रमेण’ क्रमयः ‘उद्धता’ विह्वला ‘रुट्’ कोपो यस्या तादृश्या ‘तया’ देव्या ‘सन्तर्ज्यमाना’ भर्त्सनात्मना अतएव ‘वसा’ भीता ‘सागरिका चिन्तयामि किम्’ शोचामि नु । अहह अय प्रवृत्ति देव्या भीता वत्स्यति सा वाना इति मे शोकस्थानं हितोद्यम् । अन्वयाह—‘बद्धा’ पाशेन नियम्य ‘इतः’ समसकाशात् ‘नेतम्’ अशरणं ‘वसन्तकं चिन्तयामि किं’ शोचामि वा । अहह विकलाङ्गी वराको वसन्तको देव्याः कोपादिपद्यने इति मे शोकस्थानं हतौद्यम् । ‘अहो’ खेदे ‘इति’ अनेन प्रकारेण ‘सर्वैः आक्रान्तैः’ तित्थभिरपि मूर्तिभिः पत्नीविषयया प्रियासम्बन्धिन्वा वयस्सगतया च ‘कृता’ कानिता ‘व्यथा’ पीडा यस्य तादृशः ‘अहं अपमपि निर्हतिं’ सुखं ‘नो प्राप्नोमि’ न लभे ।

CHARCHA

1. वक्तुं &c.—As. N, Tarkavachaspati &c. read किं वा &c. वक्तुम् is from As. B. Again for क्रमोद्गत As. B reads सुसम्भृत । सुष्ठु सम्भृता उपचिता ऋट् यस्याः सुसम्भृतृट् which is the same as क्रमोद्गतृट् । Often when one chides another ones wrath rises gradually.

2. इत्यङ्गो—This is from As. B As. N, *Tarka* &c. read
अद्य भोः ।

चतुर्थोऽङ्कः

1. (ततः प्रविशति रत्नमालामादाय साक्षा सुमङ्गला)
सुस—(सकारुणं निःश्वस्य) हा पित्रसहि साभरिए हा लज्जा
लुए हा सखीजनवच्छले हा उदारसीले हा मोमदंसणे कहिं
दाणिं तुमं मए पेक्खिदव्वा [हा प्रियसखि मागरिके, हा
लज्जालुके, हा सखीजनवक्खले, हा उदारशीले, हा मौम्यदर्शने,
कुत्र इदानीं त्वं मया प्रेक्षितव्या] । (इति रोदिति) । (उहं-
मवलोक्य निःश्वस्य च) अयि देव्हदध अकरुण असामाख-
रुअसोहा तादिसी तुए जइ णिमिदा ता कौस उए ईदिसं
अवत्यन्तरं पाबिदा । इयं अ रअणमाला जीविदणिरामाए
ताए कस्सवि बन्हणस्स इत्ये पडिबादेसुत्ति भणिअ मम इत्ये
समपिदा । ता जाव बन्हणं अस्सेसामि [अयि देव्हतक,
अकरुण, असामान्यरूपशोभा तादृशी त्वया यदि निर्मिता तत्
कस्मात् पुनरौदृश्यम् अवस्थान्तरं प्रापिता । इयञ्च रत्नमाला
जीवितनिराशया तथा कस्यापि ब्राह्मणस्य हस्ते प्रतिपादय
इति भणित्वा मम हस्ते समर्पिता । तत् यावत् ब्राह्मण-
मन्त्रिण्यामि] । (परिक्रम्य अवलोक्य च) अए कधं एसो
क्ख अज्जावसन्तओ इदो जेव्व आअच्छदि । ता जाव एदस्स

জ্যেষ্ঠ পড়িষাদহস্তাং ! অয়ে কথম্ ! এষ খলু সার্থ্যবসন্তক
হৃত এষ ভাগচ্ছতি । তত্ যাবত্ এনস্বৈব প্রতিপাদয়িষ্যামি] ।

(Now enter Susamgata in tears carrying a string of pearls).

Sus.—(Sighing—Piteously) Alas ! My dear friend Saga-
rika, O bashful one, Ah ! You so affectionate to your
friends, O of noble character, Ha ! You of lovely presence,
where can you be seen by me now ? (Weeps). (Looking
upwards and sighing) Ah ! Wretched fate, pitiless, if such
a splendour of uncommon charm of person was created by
you, why again was it made to undergo such a change ? This
string of pearls again was placed in my hands by her despair-
ing of life saying “Transfer it to the hands of some Brahmana
so I will look for a Brahmana. (Going round and observing)
Ha ! How so ! Here indeed is noble Vasantaka coming
this very way. So to him I will give it.

Beny. (ভারপর রত্নমালা হাতে চক্কর জল কেলিতে কেলিতে হৃস্বভতার
দ্রবেণ) । হৃস্ব—(দীর্ঘনিশ্বাস কেলিয়া—করুণভাবে) হা প্রিয়সখি সাগরিকা, হা
লজ্জাবতি, হা সখীজনবৎসলে, হা উদারশীলে, হা সৌম্যদর্শনে, কোথায় গেলে তোমাব
দেখা পাই ? (রোদন) । (উপরের দিকে চাহিয়া, দীর্ঘনিশ্বাস কেলিয়া) ওহে হত-
বিধি, তোমার দয়া নাই । এমন অসাধারণ রূপের শোভা যদি করিয়াছিলে, তবে তার
এ হৃর্গতি করিলে কেন ? সে বখন জীবনের আশা ছাড়িল, তখন আমার হাতে এই
রত্নমালা হুড়া দিয়া বলিল, “কোন ব্রাহ্মণকে দিও ।” তবে বাই, ব্রাহ্মণ দেখি গিয়া ।
(পরিক্রমণ করিয়া ও দেখিয়া) আঃ একি ! এবে সার্থ্য বসন্তক এই দিকেই
আসিতেছেন । একেই এটা দিব ।

CHARCHA

1. সাস্তা—Boht. omits this. But tears are natural in the present instance.

2. বৃদ্ধবর্ষ লি:স্বস্ব—Construe লি:স্বস্ব সখ্যবৎসলাৎ ।

3. लज्जालुकि—लज्जते इति लज्ज + बालुच् ताच्छीस्थे कर्त्तरि लज्जालु, Bashful. सेव इति लज्जालु + कन् स्वार्थे । The बालुच् is irregular ; the rule “सृष्टिदृष्टिपतिदयिनिद्रातन्द्राशङ्काभ्य बालुच्” does not include लज्ज ।

4. कुत्र इदानीम् &c.—As. N has कुत्र गतासि देहि मे प्रतिवचनम् । Our text is supported by As. B. Boht. &c.

5. अयि दैवदूतक—अयि is an अव्यय implying अनुमय entreaty. “अयि प्रशान्तुमयथीक्षया सम्बोधनेऽपि च” इति मेदिनी । She entreats Fate to make better arrangements. इत is निराश baffled. “मनोहत प्रतिहतः प्रतिबद्धी इतश्च स” इत्यमरः । कुत्सितं तत् इति इत + कन् कुत्सायाम् इतकम् । इतकं दैवम् signally baffled fate. “कुत्सितानि कुत्सनैः” इति दैवशब्दस्य पूर्वनिपातः । Fate is baffled because it made a display of uncommon beauty, but his work is no longer seen ; he is disappointed. As. N reads इहो for अयि । इहो is a mere address, we prefer to have entreaty.

6. असामान्य &c.—समानमेव समान + अज् स्वार्थे सामान्यम् equal, common &c. न सामान्यम् असामान्यम् । तादृशं रूपम् uncommon beauty. तस्य शोभा a display of uncommon beauty. Such a display does not deserve such a termination. Hence you have totally failed in your attempt. I entreat, think of it and make amends. Or proceed thus :—रूपस्य शोभा splendour of beauty. असामान्या रूपशोभा यस्याः &c.

7. अये जघम्—She knew Vasantaka was in fetters. His sight completely takes her aback. Had she known that Vasantaka was free, she would not have said ब्राह्मणमन्विष्यामि । She would have at once gone over to him and delivered the necklace to him.

2. (ततः प्रविशति हृष्टो विदूषकः) विदू—हो हो भो अज्ज क्व पिशवशस्त्रेण पसादिदाए देवीए वासवदत्ताए बन्ध-

णादो मोक्षविभ्र सहस्यदिखेहिं मोक्षमलङ्कृषिं उदरं मे
सुपूरितं किदं । अस्मि च एदं पटंसुमशुभलं कक्षाभरणं च
दिष्मं । ता जावं पिअवयस्सं पेक्खामि [ही ही भोः ! अय
खलु प्रियवयस्येन प्रसादितया देव्या वासवदत्तया बन्धनात्
मोचयित्वा स्वहस्तदत्तः मोदकलङ्कुकैः उदरं मे सुपूरितं कृतम् ।
अन्यच्च । एतत् पटंशुकयुगलं कर्णाभरणञ्च दत्तम् । तत्
यावत् प्रियवयस्यं प्रेक्षे] । (इति परिक्रामति) ।

(*Now enter the Jester with joy*).

Jest.—Hillo ! Hillo ! Ho ! To-day by the queen Vasava-
datta, pacified by my dear friend, my stomach has indeed
been made well filled with cakes and balls given with her own
hand after having released me from prison ; besides, this pair
of silk garments and this earring have also been given. So
I will now see my dear friend. (*Goes round the stage*).

सुस—(रुदती सहसोपसृत्य) अस्मि वसन्तश्च चिष्ट दाव
तुमं सुहृत्तमं [आर्य्य वसन्तक, तिष्ठ तावत् त्वं सुहृत्तम्] ।

Sus.— *Suddenly coming up weeping*) Noble Vasantaka, do
wait a moment.

विदू—(दृष्ट्वा) कथं सुसङ्गता । सुसङ्गते एव किं निमित्तं
रोदोषदि । किं तु साभरिषाण अन्वाहिदं संबुत्तं [कथं
सुसङ्गता ! सुसङ्गते, अत्र किंनिमित्तं रुद्यते । किं तु साग-
रिकाया अत्याहितं संभूतम् !] ।

Jest.—(*Observing*) How so ! Susamgata ! Susamgata,
why are you weeping here ? Has any evil happened to Saga-
rika ?

सुम—अज्ज वसन्तअ, अच्चाह्हिदं उजेव्व णिवेदइस्सं । सा क्खु तच्चस्सिणो देवोए उज्जइणिं पेसिदेत्ति पवादं क्कदुअ उव-
 ह्हिदे अहरत्ते ण जाणोअदि कच्चिं णीदेत्ति [आर्य्य वसन्तक, अत्याह्हितमेव निवेदयिष्थामि । सा खलु तपस्सिणो देव्या उज्जयिणीं प्रेषिता इति प्रवादं क्खत्वा उपस्थिते अर्हारात्ते न ज्ञायते कुत्र नीतिति] ।

Sus.—Noble Vasantaka, evil indeed am I going to report At the approach of midnight, that poor thing was carried away by the queen having previously given out that she had been sent to Ujjayini.

Beng. (तारणर कष्टे विदूषकेण प्रवेश) । विदू—हो ही हो ! आज प्रिय-
 वसन्त देवीके ठाठा करिग्राहेन । वासवप्रता आमाके बकन हईते मुञ्ज करिग्रा निजेव
 देवते मोरा उ लाड्डु दिग्रा आमार पेटे उविग्रा दिग्राहेन । ता हाडा, এই रेशमी
 क्कोड़ उ এই काणवाला दिग्राहेन । এখন বাই, প্রিয় বরস্তের সঙ্গে গিয়া দেখা
 করি । (পরিত্রয়ণ) । হুস—(কাঁদিতে কাঁদিতে সহসা আসিয়া) আৰ্য্য বসন্তক,
 একটু দাঁড়াও । বিদূ—(দেখিয়া) একি ! হুসপ্রতা বে ! হুসপ্রতা, তুমি এখানে
 ক্লাদিতেছ কেন ? সাগরিকার কোনও বিপদ ঘটে নাই তো ? হুস—আৰ্য্য বসন্তক,
 বিপদের কথাই বলিতে আসিলাম । তাহাকে উজ্জয়িনী পাঠাইয়া দিগ्राহেन, এই কথা
 রটাইয়া দিগ्रा মাঝ রাত্রিতে দেবী বেচরীকে কোণার নিগ्रा গেলেন জানি না ।

CHARCHA

1. नोदकलड्डुकैः—नोदक cake ; लड्डुक ball. नोदकश्च लड्डुकश्च तैः ।
 No एकवद्भाव because the particular cakes and balls are spoken
 of. ज्ञानिवाचित्वाभावात् न हन्वैकत्वम् ।

2. वृद्धायक &c.—यद् is strictly speaking the vernacular पाठ
 श्लोके. Here it stands for silk. पद्मनिर्मिते अंशुकी पद्मायुकी । तथीयुगलम् ।

3. अत्याह्हितम्—अति + आ + धा + क्त कर्मणि भावे वा अत्याह्हितम् some-

thing that presses very hard, a danger. “अत्याहितं महाभीतिः” इत्यमरः ।

4. तपस्विनी—तपस्वी here is अनुकम्पा one to be pitied. “तपस्वी तापसे दीने” इति हेमः ।

5. अर्धरात्रे—अर्ध रात्रे; इति अर्धरात्रि + अच् समासतः अर्धरात्रः mid-night. The rules are “अर्धं नपुंसकम्” and “अहःसर्वैकदेशसंख्यात-पुण्याच्च रात्रेः” । Construe अर्धरात्रे उपस्थिते सति—mid-night having arrived.

3. विदू—(सोद्वेगम्) हा भोदि सागरिए, अदिण्डुरं दे देवीए किदं [हा भवति सागरिके, अतिनिष्ठुरं ते देव्या कृतम्] ।

Jest—(*With concern*) Alas ! Honoured Sagarika, the queen has acted very cruelly towards you.

सुस—इधं च रत्नमाला ताए जीविदणिरासाए अज्ज वमस्तअस्स इत्ये पडिवादेसु त्ति भणिअ मम इत्ये समपिदा । ता गेण्हदु अज्जो एदं [इयच्च रत्नमाला तथा जीवितनिराशया आर्य्ये वसन्तकस्य हस्ते प्रतिपादय इति भणित्वा मम हस्ते समर्पिता ! तत् गृह्णातु आर्य्य एनाम्] ।

Sus.—Despairing of life, this string of pearls was placed in my hands by her saying—Transfer it to the hands of noble Vasantaka. Then do noble Sir, take this.

विदू—(सक्करणम्) अहह भोदि कधं मम ईदिसे पत्यावि एदं गेण्हिदुं इत्यो पसरदि [अहह ! भक्ति कार्य मम ईद्वये प्रस्थावे एतां अहीतुं हस्तः प्रसरति] । [इत्युभौ रुदितः] ।

Jest.—(*Piteously*) Alas ! Honoured woman, with such

an introduction how can my hand proceed to accept it ?
(*Both weep*).

सुस—(अञ्जलिं बद्धा) ताए एव्व अणुगहं करन्तो
अङ्गीकरेदु एदं अज्जो [तस्या एव अनुग्रहं कुर्वन् अङ्गीकरोतु
एनामार्यः] ।

Sus.—(*Joining palms*) Let noble Sir, showing favour to herself, accept this.

विदू—(विचिन्त्य) अहवा उबणेहि जेण इमाए ज्जेव्व
माअरिआबिरहदुक्खिदं पिअवअस्सं विणोदइस्सं [अथवा उप-
नय, येन अनयव सागरिकाविरहदुःखितं प्रियवयस्सं विनो-
दयिष्यामि] । (सुसङ्गता उपनयति) ।

Jest.—(*Reflecting*) Or, bring it ; so that with this itself I may console my dear friend grieved at the separation from Sagarika. (*Susamgata presents it*).

Beng. विदू—(उषेगेर सहित) हा माझे सागरिके, देवी तोगार अति बड
निष्ठ र व्यवहार करिशाहेन । सुस—आर बथन से देखिल बाँचिवार आशा नाई, तबन
आमार हाते এই रत्नमाला दिया बलिल, “एटी आर्था वसन्तकके दिओ” । तबे आपनि
एटी निन् । विदू—(करुणभाव) आहा । हा ! ओगो एहले एटी ग्रहण करिते
किरूपे आमार हात मरे ? (उठयेर रोवन) । सुस—(हात जोड़ करिमा)
तारई अति अरुग्रह करिमा आपनि एटी ग्रहण करन । विदू—(तबिया) भाल,
आन । सागरिकार विरहे हःखित अिर वरुक्तके आनि এই दिया साधना करिव ।
(सुसङ्गता रत्नमाला एदान) ।

CHARCHA

1. हा भीदि &c.—Here Tarkavachaspati &c. add हा असामान्य-

रूपशोभं, हा सदुभाषिणि । This seems rather overdone. Our text is from Boht. As. B is illegible ; As. N omits the passage.

2. आर्यवसन्तकस्य &c.—This is not true. The misstatement is to induce Vasantaka to accept it. She apprehends reluctance. Or perhaps she thinks that if Sagarika knew Vasantaka was free she would have surely named Vasantaka himself.

3. ईदृशे प्रस्तावे—प्र + स्तु + चञ् भावे प्रस्तावः introduction अवसरः । Construe प्रस्तावे ईदृशे सति the introduction being such, i. e., so heart-rending.

4. विदू—(गृहीत्वा निरुप्य सविस्मयम्) सुसङ्गदे कुदो उक्तं ताए ईदिसस्य अलङ्कारस्य समागमो [सुसङ्गते, कुतः पुनस्तस्या ईदृशस्य अलङ्कारस्य समागमः] ?

Jest.—(*Taking it up seeing it—In wonder*) But Susamgata whence could such jewellery come unto her ?

सुस—अज्ज मए बि कोदूहलेन पुच्छिदं उजेव्व [आर्य, मयापि कौतूहलेन पृष्टमेव] ।

Sus.—Noble Sir, this was really asked by me too in curiosity.

विदू—तदो ताए किं भणितं [ततस्तया किं भणितम्] ।

Jest.—What was then said by her ?

सुस—तदो सा जहं पेक्खिअ दीहं णिससिअ—“सुसङ्गदे किं तुए एदाए कथाए” ति भणिअ रोदिदुं पउत्ता [ततः सा जहं प्रेक्ष्य दीर्घं निःश्वास्य—“सुसङ्गते किं ते एतया कथया” इति भणित्वा रोदितुं प्रवृत्ता] ।

Sus.—She then looked heavenwards, sighed deeply, began

to weep saying—"Susamgata what is the use of this story to you."

विदू—णं कधिदं उजेव्य सामाखजणदुल्लहेण इमिणा परिच्छदेण सव्वधा महाहिजणाए ताए होदव्वं त्ति । सुमङ्गटे पिअवअस्सो दाणिं कहिं [ननु कथितमेव मामान्यजनदुर्लभेन अनेन परिच्छदेन सर्वथा महाभिजनया तथा भवितव्यमिति । सुमङ्गते प्रियवयस्य इदानीं कुत्र ?]

Jest.—Well, it is indeed declared by this piece of decoration, which is inaccessible to ordinary people, that she must be of high ancestry. Susamgata, where is my dear friend now ?

सुस—अज्ज एवो क्व भट्टा देवीभवणादो निक्कमिअ फडिअसिलामण्डपं गदो । ता गच्छदु अज्जो अहं वि देवोए पासवत्तिणी भविस्सं [आर्य्य एष खलु भर्ता देवीभवनात् निष्क्रम्य स्फटिकशिलामण्डपं गतः । तद्गच्छतु आर्य्यः, अहमपि देव्याः पार्श्ववर्तिनो भविष्यामि । (इति निष्क्रान्तौ) ।

प्रवेशकः ।

Sus.—Noble Sir, Sire, having come out of the queen's residence, has just now gone to the crystal pavillion. So let noble Sir go, I too will place myself by the side of the queen (*Exeunt*).

Here ends the Introduction.

Beng. विदू—(हाते करिना देखिना मविअणरे) सुमङ्गते एमन अलकार ताहार कोथा हहेते आगिण ? सुस—आर्य्य आनि कोडुइले ईहाई जिज्जासा करिनाहिनामः ।

বিদু—তারপর সে কি বলিল? হুস—তারপর সে আকাশের দিকে চাহিয়া দীর্ঘ-নিঃশ্বাস ফেলিয়া বলিল, “হুমলতা সে কথায় তোমার কাজ কি” ও কাঁদিতে লাগিল।

বিদু—এ অলঙ্কার, যে সে লোকের ঘরে থাকে না। এতেই তো বলিয়া দিতেছে যে, সে অতি বড় ঘরের মেয়ে। হুসজতে, শির বরজ এখন কোথায়? হুস—আর্ঘ্য, কর্তা এই মাত্র মহারানীর বাড়ী হইতে বাহির হইয়া ফটিকমণ্ডপে গেলেন। তা বান্ আপনি, আমিও বাইরা দেবীর পাশে উপস্থিত থাকি। (উভয়ে নিজাক্ষ)।

প্রবেশক সমাপ্ত।

CHARCHA

1. তস্যা: অলঙ্কারস্য সমাগমঃ—গম is here প্রাপ্তার্থে hence সমর্কক। সা অলঙ্কার সমাগচ্ছতি gives তস্যা অলঙ্কারস্য সমাগমঃ or তয়া অলঙ্কারস্য সমাগম by “ঋষি বিভাষা” which modifies “ভময়প্রাপ্তী কর্মার্থি”।

2. ময়াপি কৌলুঙ্কলিন &c.—This is the reading of As. B. *Tark.* &c. Boht. &c. read দৃষ্টা আত্মীন্।

3. ননু &c.—ননু implies আত্মীপ। Susamgata says Sagarika did not enlighten her. Vidushaka contradicts (আত্মীপ)—She herself need not say anything because the necklace has said all (কথিতমম্ব)। “নন্বাত্মীপে পরিপ্রস্তে” ইত্যাদি ইমঃ।

4. সামান্য &c.—সমানমিব সামান্যন্। অস্ব স্বার্থে। সামান্যী জনঃ ordinary person. ইন দুর্ভমঃ। &c.

5. পরিচ্ছদীন—পরি + ছদ + ণিচ্ + ঘ করণে সংস্রায়াম্ পরিচ্ছদঃ apparel, here jewellery.

6. মহামিজলযা—অমিগ্রায়তি অম্বিন্ হতি অমি + জল + ঘস্ব্ অধিকরণে অমিজলঃ race কুলম্। “অমিজলঃ কুলী জ্যাতী জন্মভূম্যা কুলধ্বজী” হতি দিব্ধঃ। “জলিবধ্বীষ” হুতি চত্ব্যমাবঃ। মহাম্ অমিজলঃ অস্যাঃ &c. This is As. B's reading. As. N, *Tarka.* &c. read মহামিজলসম্বলযা। Boht's reading is মহামিজলসম্ববযা। All these are cumbrous compared with মহামিজলযা।

7. ফটিক &c.—ফটিকফিলালতী মন্ডপঃ or ফটিকফিলালানী মন্ডপঃ।

8. প্রবেশকঃ—See Act II, para 2.

5. (ततः प्रविशत्यासनस्थो राजा) । राजा—

सव्याजैः श्रपथैः प्रियेण वचसा चित्तानुवृत्त्याधिकं

वैलक्ष्येण परिण पादपतनैर्वाक्यैः सखीनां मुहुः ।

प्रत्यापत्तिमुपागता न हि तथा देवो रुदत्या यथा

प्रक्षाल्येव तथैव वाष्पसलिलैः कोपोऽपनीतः स्वयम् ॥६५॥

(Now enter the King occupying a seat).

King.—The queen got restored to herself not indeed so much by oaths with feints (*i. e.*, equivocal oaths), by sweet words, by the incessant following of her humour, by supreme confusion, by prostrations at her feet, or by repeated pleadings of her maids as by her weeping. The anger was removed by herself as if by washing it off with the waters of her tears

Beng. (तत्र पर आसने स्थित राजार एवेश) । राजा—देवी अकृतिष्ठ हईराहेन, किन्तु मे आमार हलपूर्ण शपथे तउटा नय, मिठे कथार तेमन नय, तीहार कथार कथार साय देउरातेउ तउ दूर नय, आमार लड़मड़ भावेउ तेमन नय, पासे पड़ातेउ नय, सखीयेर अनवरत अनुरोधेउ उउटा नय, यउटा तीहार निजेर रोदने हईराहे । तिनि येन निजेई चक्कर जले घुईया राग दूर करिय। फेलिसेन ।

सव्याजैरिति । अन्वयः—सव्याजैः श्रपथैः, प्रियेण वचसा, अधिकं चित्तानुवृत्त्या, परिण वैलक्ष्येण, पादपतनैः, मुहुः सखीनां वाक्यैः देवी न हि तथा प्रत्यापत्तिमुपागता यथा रुदत्या । स्वयं तथा एव वाष्पसलिलैः प्रक्षाल्य इव कोपः अपनीतः । व्याख्या—‘सव्याजैः’ सक्रमपटैः ‘श्रपथैः’ अनभिप्रैतार्थबोधकैः प्रतिज्ञावाक्यैरित्यर्थः ‘प्रियेण वचसा’ आटुवादीन ‘अधिकं’ यथा तथा ‘चित्तानुवृत्त्या’ सर्वात्मना हृन्दानुवर्तनेन ‘परिण’ अत्यर्थेन ‘वैलक्ष्येण’ लज्जया यदङ्गं तदा अतिव्यथितमिव आत्मान-मदृश्यं तेन इत्यर्थः ‘पादपतनैः’ प्रक्षिपतैः ‘मुहुः’ बारंबारसुप्तैः ‘सखीनां वाक्यैः’, इदं तावन्मुच्यतां भर्तुरित्याकारैः ‘देवी’ राज्ञी वासवदत्ता ‘न हि’ नैव ‘तथा’ तादृशी

‘प्रत्यापत्ति’ प्रत्यावर्त्तनं प्रकृतिभावप्रापणमित्यर्थः ‘उपागता’ प्राप्ता ‘यथा’ यादृशी ‘रुदथा’ रोदनपरया स्तमूर्च्छा । एभिरुपायैः किञ्चिदिव प्रसन्ना सा रुरीद ततश्च स्वया वभूव इत्यर्थः । तदेव भङ्गान्तरिणाह—‘स्वयम्’ आत्मना ‘तथा एव वाच्य-मलिलैः’ मिजनेत्रजलैः ‘प्रसाल्य इव’ विशीघ्र इव ‘क्षीपः’ रोषकाल्पयम् ‘अपनीतः’ द्रुगैकतः । आद्रुंलविक्रीडितं वृत्तम् ।

CHARCHA

1. रत्ना—Here As. N, Boht. &c. add the stage-direction: विचिन्त्य—Reflecting. But the verse following is more a statement of fact than a reflection. It may be defended by saying that the verse contains a comparison of the relative worth of the means towards her restoration.

2. सञ्चजे: &c.—व्याज is अपदंश feint. तेन सह deceitful. Words that appear to have one meaning but really mean another. Comp. “सखं शपे ब्रह्मन्वेण यदि ईदृशी इष्टपूर्वा”, Act II, para 43.

3. सुहृ —This stands for सुहृरुच्चारिते । Some क्रिया is necessary for सुहृ: to go with.

4. प्रत्यापत्तिम्—प्रति + आ + पद + क्तिन् भावे प्रत्यापत्तिः restoration. ताम् । This is the reading of As N, Dasarupa &c. As. B, Boht., Tarka. &c. read प्रत्यासत्तिम् and explain it as प्रसन्नताम् which is twisting a great deal.

6. (सोत्कण्ठं निःश्वस्य) इदानीं देव्या प्रसाहितायां सागरिकाचिन्तैव केवलं मां बाधते । कुतः—

अभोजगर्भसुकुमारतनुस्तदासी

कण्ठग्रहे प्रथमरागघने विस्रीय ।

सद्यःपतन्मदनमार्गणरन्ध्रमार्गे-

र्मन्ये मम प्रियतमा हृदयं प्रविष्टा ॥ ६६ ॥

(विचिन्त्य) योऽपि मे विश्वासस्थानं वसन्तकः सोऽपि
देव्या संयतः । तत् कस्याग्रती वाष्पमोक्षं करिष्ये । (इति
निःश्वसिति) ।

(*Sighing anxiously*) Now the queen having been appeased, anxiety for Sagarika alone distresses me. For—Methinks, she, my best beloved, with a person delicate like the core of a lotus, entered my heart when clasped by the neck firmly at the first fervour, having vanished by the doors of the holes made by Madana's (Cupid's) arrows that instantly alighted. (*Reflecting*) He too, Vasantaka, who was my only object of trust, has been restrained by the queen. Before whom then shall I shed tears ? (*Sighs*).

Beng. (উৎকর্ষার সহিত নিঃশ্বাস ফেলিয়া) এখন দেবীকে প্রশন্ন করিয়াছি, চিন্তা শুধু সাগরিকার জন্ত । শুধু সাগরিকা কেন বলিব ?—মকরন্দোদ্যানেরে যখন সান্ধ্য হইল, সেই মুহূর্ত্তে মদনের বাণগুলি পড়িয়া আমার বুকে ছিদ্র করিয়া দেয় । তার পর কণ্ঠে গ্রহণ করিয়া প্রথম সমাগমের উৎসাহে তাহাকে জোরে চাপিয়াছিলাম । প্রিয়তমার শরীর পদ্মের মধ্যভাগের মত কোমল । উহা চাপে ছোট হইয়া গেল ও প্রিয়তমা সেই ছিদ্রগুলির একটা দিয়া ভিতরে প্রবেশ করিয়া এখন হৃদয় অধিকার করিয়া আছে । সেখানে বসন্তকের স্থান নাই । (চিন্তা করিয়া) এক বসন্তককে বিশ্বাস করিতাম, তাকেও দেবী নিরা আটকাইয়া রাখিয়াছেন । তবে আর কার কাছে কাঁদি ? (দীর্ঘনিঃশ্বাস ত্যাগ) ।

CHARCHA

1. सामरिकाविन्दोर्ध्वमन्—This does not agree with the last verse of Act III (Sl. 64). There the king mentions three

sources of anxiety—the queen's displeasure, Sagarika's distress, Vasantaka's restraint. The first is now removed, two more sources remain, not सागरिकाचिन्तैव केवलम् । The reason given in the verse is no reason. For if Sagarika has taken up the whole available room in his heart, there is no room for द्वैतौ too. द्वैतौ प्रसादितायाम् then becomes inconsistent. I suspect the whole of this para is an interpolation.

2. अन्धीजेति । अन्वयः—मन्वे तदा प्रथमरागघने कण्ठग्रहे अन्धीजगर्भ-सुकुमारतनुः असी प्रियतमा विलीय सद्यःपतन्मदनमार्गंणरन्ध्रमार्गैः मम हृदयं प्रविष्टा । व्याख्या—‘मन्वे’ शब्दे ‘तदा’ मकरन्दीयानि ‘प्रथमेन’ अपूर्वेण नवेन इत्यर्थः ‘रागेण’ आग्रहेण ‘घने’ गाढे ‘कण्ठग्रहे’ मत्कृते कण्ठालिङ्गने चालिङ्गन-काले इत्यर्थः ‘अन्धीजस्य’ पद्मस्य ‘गर्भे इव सुकुमारा’ परमकीमला ‘तनुः’ यस्याः तादृशी ‘असी प्रियतमा’ प्रेयसी सागरिका घननिपीडनेन ‘विलीय’ विलीना सङ्घ-चित्तगात्रा सती ‘सद्यः’ तत्क्षणे ‘निपतन्तः’ मदुरसि इति शेषः ये ‘मदनमार्गंणाः’ कन्दर्पवाणाः तैः कृतानि यानि ‘रन्ध्राणि’ ते एव ये ‘मार्गाः’ अपसरणपथाः तैः ‘मम हृदयं’ मानसं ‘प्रविष्टा’ गता निखिलमेव हृदयमाक्रम्य स्थिता सागरिका तत्र वसन्तकस्य कोऽवकाशः अतः सागरिकाचिन्तैव केवलं बाधते इत्यभिप्रायः । वसन्त-तिलका इत्तम् ।

3. कण्ठग्रहे—This is against Act III, para 31. There we find the king placing on his own neck an arm of Sagarika. *He does not clasp Sagarika's neck.* So there is no कण्ठग्रहः । This confirms the suspicion expressed in note 1 above.

4. विलीय—ली means श्लेषश्च to clasp. वि is intensive. Hence वि+ली to come very very close, *i. e.*, to become one with, to vanish &c. वि+ली+श्लप् विलीय or विलाय by “विभाषा लीयतेः” ।

5. सद्यः &c.—See व्याख्या । The plural in मार्गैः is rather troublesome. The idea is that she squeezed herself in. She must have then got in by *one* of the holes, not all, *In

defence we may say बहुषु सतसु कतमेन इत्यनिश्चये बहुवचनम् a very unsatisfactory defence undoubtedly. We cannot avoid the difficulty by saying विलीय = having melted away. The reason given for विलीय is hard pressure (चने कखडयर्ह). But it is heat that melts not pressure. In fact, whichever way viewed the para appears to be an interpolation.

6. विश्वासस्थानम्—This is As. B's reading. Others read विश्वास-स्थानम् । अम एव इति अम + अण् प्रज्ञादि श्वातः work. विभिन्नः श्वातः विश्वासः rest. तस्य स्थानम् । This roundabout and doubtful derivation is given because वि + अम + अण् gives विश्वासः the वृद्धि being prohibited by "नोदात्तोपदेशस्य मातस्थानाचमः" ।

7. (ततः प्रविशति विदूषकः) विदू—(राजानं दृष्ट्वा) एसो क्वु पिअवअस्सो णिरत्तरुक्खण्ठापरिक्खामं वि सलाह-णित्तजं तणुं समुव्वहन्तो उदितो विअ दुदिआचन्दो अघिअदरं सोहृदि । ता जाव णं उवसप्पामि [एष खलु प्रियवयस्यः निरन्तरोत्कण्ठापरिञ्चामामपि ज्ञाघनोयां तनुं समुद्वहन् उदित इव द्वितीयाचन्द्रः अधिकतरं शोभते । तत् यावदेनमुपसर्पामि] । (उपसृत्य) सोत्थि भवदे । भो दिट्ठिआ बडुसि देवोहल्लगदेणापि मए पुणो वि एदेहिं अच्छीहिं जं दिट्ठोसि [सखि भवते । भो दिट्ठिआ वरुसे देवोहल्लगतेनापि मया पुनरपि एतेरच्चिभिर्यहणोऽसि] ।

(Now enter the Jester).

Jest.—(Seeing the king) Here is dear friend showing to greater advantage indeed bearing an enviable frame though waned under ceaseless care like the moon that has appeared in the second mansion. Well let me approach him.

(*Approaching*) Blessings unto you. Luckily do you prosper, ho! seen as you are again with these eyes by me though fallen into the clutches of the queen.

রাজা—(দৃষ্ট্বা সহর্ষম্) অয়ি বসন্তকঃ গ্যামঃ । সখৈ
পরিষ্বজস্ব মাম্ ।

King—(Observing—With joy) Ha! Vasantaka has come. Embrace me, friend.

বিদূ—(পরিষ্বজ্য) ভো বসন্ত দেবীে অয়ুগাছীদোম্হি
ভো বয়স্য দেব্যে অনুগৃহ্যতোঽস্মি] ।

Jest.—(Embracing) Ho! Friend, I have been favoured by the queen.

রাজা—বেশেণৈব নিবেদিতস্তে দেব্যে: প্রসাদ: । তত্ কথ্য-
তামিদানী সাগরিকায়া: কা বার্জেতি । (বিদূষক: মবৈ-
লক্ষ্যমধীমুখস্তিষ্ঠতি) ।

King.—The queen's favour is declared by your very attire, So tell me now what news you have of Sagarika. (The jester stands confused with face cast down).

Beng. (তারপর বিদূষকের প্রবেশ) । বিদূ—(রাজাকে দেখিয়া) এই যে প্রিয় বরষ রাত দিন উৎকর্ষার কুশ হইয়াও হৃৎসর মূর্তিতে বিতীয়ার চক্রেয় মত শোভা পাইতেছেন । তবে কাছে বাই । (কাছে গিয়া) আপনার মঙ্গল হউক । ওগো অদৃষ্ট আপনাকে বাড়াইয়াছে, তা নইলে দেবীর হাতে পড়িয়াও আবার এই চর্প চক্ষুতেহ আপনাকে দেখিতেছি !! রাজা—(দেখিয়া সহর্ষে) আ! বসন্তক আসিয়াছে । সখে কামাকে আলিঙ্গন কর । বিদূ—(আলিঙ্গন করিয়া) ওগো বরষ, আমার প্রতি দেবীর মর্য হইয়াছে । রাজা—তোমার মাজ পোষাক হইতেই দেবীর মর্য কানা বাইছে । এখন সাগরিকার খবর কি বল । (বিদূষকের জড়সড় ভাবে অধোমুখে অবস্থান) ।

CHARCHA

1. निरन्तरोत् &c.—निरन्तरं यथा तथा उत्कण्ठा निरन्तरोत्कण्ठा । तथा परिचामा । The idea is the same as in “उत्सुकोऽपि प्रियदर्शनी देवः” —Sak. VI. “नवोदयं नाथमिषधीनाम्” &c.

2. दिष्ट्या, वञ्चसे &c.—This is in keeping with the Vidushaka's character. He creates laughter. He is lucky to escape, but he says the king is lucky because he has escaped !! “हासकरः कलङ्करतिविद्रुषकः स्यात्” । Vidushaka's remark must have amused the king. दिष्ट्या वञ्चो यन् त्वां पश्यामि is what he should have said.

3. का वाचा—Both As. B and As. N read किं वचते ।

8. राजा—वयस्य, किं न कथयसि ?

King.—Friend, why do you not speak ?

विद्रु—अप्यिच्छं त्ति निवेदिदुं ण पारेमि [अप्रियमिति निवेदयितुं न पारयामि] ।

Jest.—I cannot tell you as the news is unpleasant.

राजा—कथमप्रियमिति । व्यक्तमुत्सृष्टजीविता सा । हा प्रिये सागरिके ! (इति मूर्च्छति) ।

King.—How so ! Do you say unpleasant ? Clearly she has renounced life. Alas ! Darling Sagarika ! (*Acts fainting*).

विद्रु—(ससम्भ्रमम्) समस्ससदु समस्ससदु पिचवचस्यो [समाञ्जसितु समाञ्जसितु प्रियवयस्यः] ।

Jest.—(*In alarm*) Cheer up, let my friend cheer up.

S. R.—Ratnavali—2.

राजा—(समाश्लस्य साक्षम्)

प्राणाः परित्यजत काममदक्षिणं मां

रे दक्षिणा भवत महचनं कुर्वध्वम् ।

शीघ्रं न यात यदि तन्मुषिताः स्य नूनं

याता सुदूरमधुना गजगामिनी सा ॥ ६७ ॥

King.—(*Reviving—In tears*) O Life, follow my advice. Be noble ; leave me, supremely ignoble as I am. She the elephant-paced has gone pretty far now ; if you do not start quick, surely you are robbed.

Beng. राजा—वरञ्च, किछु कहितेह ना ये ? विदू—कथाटा अश्रिण, ताई बलिडे पारितेह ना । राजा—से कि । अश्रिण बलिले ? से निश्चित प्राणत्याग करिग्राहे । हा श्रिणे सागरिके । (मूर्च्छा) । विदू—(ससङ्गमे) आशु हटेन, श्रिण वरञ्च आशु हटेन । राजा—(आशु हटैग्रा—सज्जननेत्रे) ओहे प्राण, आमार कथा सुन । उदार हठ, आमाके छाड़, आमि अति अनुहार । तिमि हातीर टालेन छलिराहेन, एतकण अनेक दूरे गिराहेन । यदि शीघ्र ना याओ, तबे निश्चित ठकिव ।

CHARCHA

1. व्यक्तम् &c.—व्यक्तम् clearly स्पुटम् । Boht. reads व्यक्तमुत्सृष्टं लीवितं तथा ; also लीवितं नाटयति for मूर्च्छति । Our text is from As. B.

2. प्राणा इति । अन्वयः—रे प्राणाः महचनं कुर्वध्वम् । काममदक्षिणं मां परित्यजत, दक्षिणा भवत । यदि शीघ्रं न यात तन्मुषिताः स्य ; गजगामिनी सा नूनमधुना सुदूरं याता । व्याख्या—‘रे प्राणाः’ मदीया अस्यः ‘महचनं कुर्वध्वं’ कृतप्रार्थना पुरयत । किं तद्वचनमित्याह—उत्सृष्टलीवितायामपि सागरिकायामपरित्यक्तलीवितम् अतएव ‘कामम्’ अन्वर्थम् ‘अदक्षिणम्’ अन्वर्थम् ‘मां’ परित्यजत’ विजडित । तेनैव च कृतपरित्यागकर्मणा ‘दक्षिणाः’ उत्तरतः ‘भवत’ । न तद्वचनं

क्रीयँ किन्तु उदारता एव मयि भविष्यति इति भावः । एवं कर्त्तव्ये परिव्याने मा विलम्बध्वम् । 'यदि शीघ्रं न यात' विलम्बयेद्भ्रमने 'तत्' तदा 'सुषिताः स्यः' कृतसर्वस्वाः भविष्यथ । कृतस्तेत् शृणु—'गज इव' अव्याकुलमपि द्रुतं 'गन्तुं' शीलं यस्याः तादृशी 'सा नूनं' निश्चितम् 'अधुना' सम्प्रति एतावता कालिन 'सुदूरं याता' दोर्धमध्वानमविक्रान्ता । तत् सति विलम्बे युष्माभिः प्राप्तुमशक्या एव । एवं तथा वियोजिताः सन्ती सुषिता एव स्य ।

3. अदक्षिणम्—दक्षिण is उदार । She is going, I have not the courtesy to follow her, I am अदक्षिण । This is said because he is not dead yet, but has revived. I have not given up life, let then life give me up.

4. दक्षिणा भवत—This would be a favour unto me.

5. गजगामिनी—गज इव गच्छति इति गज + गम् + णिनि कर्त्तरि ताच्छील्यं by "कर्त्तव्युपमाने" which modifies अजातौ in the rule "सुष्यजातौ णिसाच्छील्ये" । The point is she moves *fast* though she does not appear to be in a hurry. An elephant is not a slow walker.

9. विदू—भो मा अस्रधा सम्भावेहि । सा क्व, तब-
स्त्रिणी देवीए उज्जयिणीं पेसिदेत्ति सुणीअदि । अदो मए
अप्यिअं त्ति भणिटं [भो मा अन्यथा सम्भावय ! मा खलु
तपस्विनी देव्या उज्जयिनीं प्रेषिता इति श्रूयते अतो मया
अप्रियमिति भणितम्] ।

Jest.—Ho ! do not take it otherwise. It is rumoured that that poor thing has been, by the queen, posted to Ujjayini ; hence I said 'unpleasant'.

राजा—कथम् ! उज्जयिनीं प्रेषिता ! अहो निरनुरोधा
मयि देवी ! वयस्य, केन तवैतदाख्यातम् ?

King.—How so ! Posted to Ujjayini ! Alas ! The queen has lost all consideration for me. Friend, by whom was this reported to you ?

বিদু—ভো সুসঙ্গদাএ । অশ্বং চ । মম হৃদ্যে তাএ কেণাবি
কজ্জীষ ইশ্বং রত্নমাল্লা পেসিদা [ভো: ! সুসঙ্গতয়া । অন্বয়ঃ ।
মম হৃদ্যে তয়া কেণাপি কার্য্যেণ ইয়ং রত্নমাল্লা প্রেখিতা] ।

Jest.—By Susamgata, ho ! Also (here is) something else. This string of pearls was sent by her (Sagarika) to my hands to some end (unexpressed).

রাজা—কিমপরম্ ? মাং সমাশ্বাসয়িতুন্ । তদ্বয়স্য উপ-
নয় । (বিদুষক উপনয়তি) ।

King.—To console me ! What else ? So bring it, friend. (*Jester produces it*).

Beng. বিদু—ভগো আর কিছু মনে করিবেন না । শুনিয়াছি সে বেচারীকে দেবী উজ্জয়িনী পাঠাইয়াছেন, তাই বলিয়া 'অশ্বিন' । রাজা—সে কি ! উজ্জয়িনী পাঠাইয়াছেন । হা ! দেবী আমার খাতির মোটে রাখিলেন না ! বরত, এ কথা তোমাকে কে বলিল ? বিদু—ভগো, স্মরণতা বলিল । আর একটা কথা—কোন কাজে জানি না, সাগরিকা এই রত্নমালা আমার কাছে পাঠাইয়াছে । রাজা—আর কোন কাজে ? আমার কাছে সাধনা দিবার লক্ষ্য । বরত, বালাহড়া জান । (বিদুষকের জানা) ।

CHARCHA

১. অশ্বী নিবৃত্ত &c.—অনু + হৃৎ + শ্ব মাণি অনুরীষ: regard, consideration &c. নিবৃত্ত: অনুরীষ: অনশা নিবৃত্তরীষা one that has cast off all consideration. The text is from As. N. Boht. has the same. As. B reads নিবৃত্তরীষিতা নথি দীক্ষা: । নি + অনু + হৃৎ + শ্বি নিবৃত্তকারিষি কর্তরি ঙীবি নিবৃত্তরীষি । মস্ মনব: ।

2. अन्यच्च &c.—I have *another news too* besides this news of Sagarika. तथा here stands for Sagarika *not* Susamgata. (प्रेषिता means forwarded, and it was Sagarika who forwarded the necklace ; Susamgata was but the courier.

10. राजा—(गृहीत्वा रत्नमालां निर्वर्ण्य हृदये निधाय)

अहह—

कण्ठाश्लेषं समासाद्य तस्याः प्रभ्रष्टयानया ।

तुष्यावस्था सखीवियं तनुराश्वास्यते मम ॥ ६८ ॥

वयस्य त्वमेव परिधत्स्व येन वयमेनां तावद्दृष्टा धृतिं करिष्यामः ।

King.—(Taking up, scrutinising the string, and placing it on his heart) Alas ! This person of mine, like a friend in a similar plight, is being comforted by this one slipped after having enjoyed an embrace of her neck. Friend, you wear this, so that I may learn patience by seeing this one.

• विदू—जं भवं आणवेदि [यत् भवान् आन्नापयति]
(इति परिदधाति) ।

Jest.—As Your Highness commands. (Puts it on).

राजा—(सास्त्रम्) वयस्य, दुर्लभं पुनर्दर्शनं प्रियायाः ।

King.—(Tearfully) Friend, a second sight of my darling is not available.

• विदू—(दिशोऽवलोक्य सभयम्) भो मा एवम् उच्यं मन्तेहि । कदा वि कोवि देवोए इध सञ्चरदि [भो मा एव-मुच्चैर्मन्त्रयस्व । कदापि कोऽपि देव्या इह सञ्चरति] ।

Jest.—(*Furtively looking round*) Ho! do not talk so loud, some of the queen's people might any moment pass this way.

Beng. राजा—(हाते करिया, रत्नमाला देखिया, वुके राशिना) आहा हा । ताहार कथ हईते विद्युत हईया आमार देहेर सहित तुला नशाण पडिना सबीके येउन आवास दिते हर, तेउनई ए आमार देहके आवास दितेहे । वरुण, ए तूमिई पर, एके देखिया धैर्या धरिया थाकिव । विदू—वे.आजा । (माला पन्ना) । राजा—वरुण, प्रियार आर देखा पाईव ना । विदू—(सत्तरे चारिदिक् देखिया) षुणो, एउ षुणोरे बलिबेन ना, के जाने कथन राशिरे कोन् लोक् एदिक् दिना आसिवे ।

कच्छेति । अन्वयः—तस्याः कच्छान्नेषं समाम्नाय प्रभृष्टया अनया इयं मन तनुः तुल्यावस्था सखीव आन्नास्यति । व्याख्या—‘तस्याः’ सागरिकायाः ‘कच्छस्य आन्नेषम’ आन्नेषम ‘समाम्नाय’ प्राप्य सम्प्रति ‘प्रभृष्टया’ परिच्युतया ‘अनया’ रत्नमालया ‘इयं मन तनुः’ मदीयं वपुः ‘तुल्यावस्था’ समद्वया कच्छान्नेषं प्राप्य प्रभृष्टा एव इत्यर्थः ‘सखी इव आन्नास्यति’ उज्जीव्यति । “दुःखं हि त्रिभुवनसंविभक्तं सख्यदीप्तं भवति” इति भावः ।

OHARCHA

1. कच्छान्नेषम् &c.—The king's body did not get a कच्छान्नेष । This is a hyperbole only.

2. एनां तावत् &c.—This is the reading of As. B. Some read एनामपि &c.—Seeing this one at least. The sense is Sagarika being absent the sight of this one at least will comfort me.

3. परिदधाति—As. N reads कच्छे परिदधाति । कच्छे is superfluous, रत्नमाला cannot be worn anywhere else. Our text is from As. B. Boht. has the same.

11. (ततः प्रविशति अन्नद्वया बहुभवा) बहुभवा—
(उपसृत्य) अन्नदु अन्नदु भट्टा । एसी वस्तु समस्तदो भावयेथी

विजयवर्मा पित्रं किं वि षिवेदिदुकामो दुश्चारे चिद्वदि
जयतु जयतु भर्ता । एष खलु रमण्वतो भागिनेयो विजय-
वर्मा प्रियं किमपि निवेदयितुकामो द्वारे तिष्ठति] ।

(Now enter Vasundhara sabre in hand)

Vasundhara—(*Approaching*) Prosper, let Sire prosper
Here is Rumanvat's sister's son, Vijayvarman, waiting at the
gate wishing to report some good news

राजा—वसुन्धरे, अविलम्बितं प्रवेशय ।

King.—Vasundhara, let him in without delay

वसु—जं देवो आणवेदि [यत् देव आज्ञापयति] । (इति
निष्क्रम्य विजयवर्मणा सह पुनः प्रविश्य च) विजयवर्मा एसो
क्व भद्रा । ता उबसप्यदु अज्जो णं [विजयवर्मन्, एष खलु
भर्ता । तदुपसर्पतु आर्थं एनम्] ।

Vas.—As Sire commands. (*Going out and re entering with
Vijayavarman*) Vijayavarman, here is master, let noble Sir
approach.

विजयवर्मा ।—(उपसृत्य) जयतु जयतु देवः । देव,
दिष्ट्या वर्हसे रमण्वतो विजयेन ।

Vijayavarman—(*Approaching*) Prosper, let Sire prosper
Sire, luckily do you prosper by Rumanvat's victory.

राजा —(सपरितोषम्) विजयवर्मन्, अपि जिताः
कोसलाः ?

King.—(*With satisfaction*) Vijayavarman, is Kosala
conquered ?

বিজ—দেবস্ব প্রভাবেণ ।

Vij.—Yes, through Sire's majesty.

রাজা—সাধু রমণ্বনু সাধু ! অচিরাৎ মহত্ প্রয়োগন-
মনুষ্ঠিতম্ । বিজয়বর্মন, তৎ কথয় কথাম্ । অতিবিস্তরতঃ
শ্রীতুমিচ্ছামি ।

King.—Bravo ! Rumanvat, bravo ! A great end gained in no time ! Vijayavarman, then relate the story, I wish to hear it in all details.

Beng. (তারপর খড়্গহস্তে বহুকরার অবেশ) । বহু—(কাছে গিয়া) জয় হটুক, কর্তার জয় হটুক । রমণ্বানের ভাগিনেয় বিজয়বর্মা একটা ভাল খবর লইয়া আসিয়া দরজায় দাঁড়াইয়া আছে । রাজা—বহুকরে, তাকে এখনই আসিতে দাও । বহু—প্রভুর যে আজ্ঞা । (বাহিরে গিয়া বিজয়বর্মাকে লইয়া ফিরিয়া আসিয়া) বিজয়বর্মা, এই যে কর্তা । আপনি কাছে বাউন । বিজ—(কাছে গিয়া) জয় হটুক, প্রভুর জয় হটুক । প্রভু, অদৃষ্টের প্রসাদে প্রভুর শ্রীবুদ্ধি হইল, রমণ্বানের জয় হইয়াছে । রাজা—(আফ্রাদের সহিত) কোশল দেশ জয় হইল ? বিজ—প্রভুর প্রতাপে হইল । রাজা—সাধু, রমণ্বানু সাধু ! অল্প সময়ের মধ্যেই তুমি বেশ বড় একটা কাজ করিয়া কেলিলে ! বিজয়বর্মন বল, সবিস্তর শুনিতে চাই ।

CHARCHA

১. **खरुद्धला &c.**—Vasundhara is the door-keeper. Usually she stands at her post cane in hand. Tarkavachaspati &c. do indeed read **বিরুদ্ধলা বসুন্দরা** । But **खरुद्धला** has the support of As. B, As. N, Boht. &c. The object of the cane or sabre &c. is to scare away intruders and probably when Sriharsha ruled the times were more turbulent than usual and the cane had to make way for the sabre.

২. **निवेदयितुकामः**—निवेदयितुम् has भावे तुमुन् and is equivalent

। निवेदनम् । निवेदयितुं निवेदने इत्यर्थः कामः अस्य इति व्यधिकरणवद्— ।
 तुङ्गाममनसोरपि” इति खल्लोपः ।

3. अविलम्बितम्—अविद्यमानं विलम्बितं विलम्बः यस्मिन् कर्मणि तत् यथा
 था ।

4. कोसलाः—कोसलानां निवासो जनपदः कोसलाः । Now see Act I,
 para 12.

5. प्रभावेण—The dental प्रभावेण is also correct.

12. विज—देव, श्रूयताम् । वयमितो देवादेशात् कति-
 पयैरेव अहोभिः अनेककरितुरगपत्तिर्निवारणं महता बल-
 समूहेन गत्वा विन्ध्यदुर्गावस्थितस्य कोसलपतेर्द्वारमवष्टभ्य
 सेनाः समावेशयितुमारब्धाः ।

Vij.—Listen Sire. At Sire's command, marching from
 here with a vast array of forces irresistible by reason of numer-
 ous elephants, horses and infantry, in but a few days, we be-
 gan to encamp blocking the passage of the lord of Kosala
 staying in his stronghold on Mt. Vindhya.

राजा—ततस्ततः ?

King.—Then, what then ?

विजय—ततः कोसलेखरोऽपि दर्पात् परिभवमसहमानो
 हास्तिकप्रायमशेषमात्मसैन्यं सञ्जीकृतवान् ।

Vij.—Thereat the lord of Kosala too, through pride, un-
 able to bear the affront, arrayed the whole of his own army
 abounding in elephant corps.

विदू—भो लघु आचक्ष । वेवदि मे द्विभ्रं [भो लघु
 आचक्ष, वेपते मे हृदयम्] ।

Jest.—Quick ho ! finish, my heart trembles.

রাজা—ততস্ততঃ ?

King.—Next, what next ?

বিজ—দেব কৃতনিশ্চয়স্বামী

যৌহুঁ নির্গত্ব বিন্দ্যাভবদভিসুখস্তত্শ্চণং দিগ্বিভাগান্

বিন্দ্যেণৈবাপরেণ দ্বিপতিপুতনাপীড়বন্দ্যেণ হৃদ্বন্

বেগাছাণান্ বিমুছন্নথ সমদগজীত্বিষ্টপত্তির্নিপত্য

প্রত্বায়াহ্বাঙ্চিতামিদিগুণিতরভসস্তাং বসণ্বান্ স্বপেণ ॥৬৫॥

Vij.—Sire,—And he, with mind instantly made up, issuing from the Vindhya, became faced to fight blocking the divisions of the quarters with a dense formation of his army of lordly musketeers as if with another Vindhya hill. Now, in a moment, Rumanvat showering arrows, having fallen in with a rush, with his troops crushed by the elephants in rut, encountered him with ardour doubled at meeting the wished for.

Beng. বিজ—প্রভু শুভন। প্রভুর আদেশ পাইয়া আমরা অনেক হাতী ঘোড়া সংগ্রহ করিলাম। তাঁর সান্নিধ্যে কে দাঁড়ায়। কোন্‌লরাজ তখন বিদ্যাপতির কাছে তাঁহার যে দুর্গ আছে, জয়্যার বাস করিতেছিলেন। আমরা দিন রাতের মধ্যেই সেই মহা সৈন্য সমেত বাইরা তাঁর কটক আগলাইরা তাঁর গাড়ীতে লাগিলাম। রাজা—তারপর, তারপর ? বিজ—কোন্‌লরাজও দর্শে কম নন। তিনি এ অপমান সহ্য করিতে পারিলেন না। তাঁহার অনেক হস্তী ছিল। সেই সব লইয়া নিজের তাবৎ সৈন্য সাজাইলেন। বিজ—জুহে বা বলিবার চটপট বলিয়া কেল, আমার বুক কাঁপছে। রাজা—তারপর, তারপর ? বিজ—প্রভু, তিনি তৎক্ষণাৎ কর্তব্য স্থির করিয়া বিদ্যাপতির হইতে বাহির হইলেন। তাঁহার প্রকাণ্ড হাতীগুলি গারে গারে লাগিয়া দাঁড়াইয়া গেল, যেন বিত্তীর একটা বিদ্যাপকর্তে বিদ্যাপক কর্তৃক হইয়া গেল। সেই

तमत्र हात्तीञ्जलि क्रमणान्नर पनाति तैश्चक्रे षाणिना भिविना केनिन । देविना रूप-
थो वाण हूँडिते हूँडिते क्रमणान् हूँटिना आनिना सेथाने उपश्चित् हईन । से
कानन-राजकेई भूँडितेहिन, तीहाके पाईना विष्णु उरगाहे आक्रमण करिन ।

CHARCHA

1. वयमितः &c.—Explain—‘देवस्य’ प्रभोः ‘आदेशात् वयम् अनेकेन’
बहुना ‘करितुरगपत्तिना’ [सेनाङ्गत्वादीकवद्भावाः] ‘दुर्निवारेण’ निरीहुमशक्येन
‘महता बलसमूहेन इतः’ अस्मात् स्थानात् ‘गत्वा’ निर्घांश ‘कतिपर्यैरेव अहीभिः
विन्ध्यदुर्गे अवस्थितस्य कौसलपतेः द्वारं’ यातायातपथम् ‘अवष्टभ्य’ निरुध्य ‘सिनाः
समावेशयितुम् आरम्भाः’ प्रक्रान्ताः ।

2. कौसलेश्वरः &c.—Explain—‘दर्यात्’ गर्वाञ्जेतीः ‘परिभवं’ द्वाररीध-
रूपमपमानम् ‘असङ्गमानः’ असङ्घन् ‘कौसलेश्वरः अपि प्रायेण’ बाहुल्येन ‘हासिकं’
हसितसमूहं हसितसमूहभूयिष्ठमित्यर्थः ‘आत्मसैन्यम् अशेषं’ यथा तथा ‘सञ्जीकृतवान्’ ।

3. यीजुमिति । अन्वयः—हे देव तत्क्षणं कृतमिच्छयः अती च अपरेण
विन्ध्येन इव द्विपपतिपुतनापीडकत्वेन दिग्विभागान् रुन्धन् विन्ध्यात् निर्गन्ध यीजुम्
अभिसुखः अभवत् । अथ समदगजोत्पिष्टपत्तिः रुमखान् बाणान् विसुञ्चन् वेनात्
क्षणेन निपत्य वाञ्छितासिद्धिगुणितरभसः (सन्) तं प्रत्यायात् । व्याख्या—हे
‘देव’ राजन् ‘तत्क्षणं’ सेनासमावेशक्षणे एव ‘कृतमिच्छयः’ यीजुष्वमित्यवधारित-
कसंब्यः ‘असी च’ कौसलेश्वरोऽपि ‘अपरेण’ अन्वेन द्वितीयेन इत्यर्थः ‘विन्ध्येन इव
द्विपपतीना’ गजेन्द्राणां या ‘पुतना’ बाहिनो करिसिना इत्यर्थः तस्याः ‘आपीडनं’
सम्बन्धीयया सम्बाधिन इत्यर्थः यः ‘बन्धः’ रचना घनसन्नाह इति यावत् तेन घन-
सन्नद्धकरिसिनया इत्यर्थः ‘दिग्विभागान्’ दिग्दण्डं ‘रुन्धन्’ व्यापृवन् ‘विन्ध्यात् निर्गन्ध’
विन्ध्यदुर्गादङ्घ्रिभिः सत्य ‘यीजुम्’ अभिसुखः अभवत् अयेसरोऽभूत् । ‘अथ’ अनन्तरं
‘समदेः’ मदमनोः ‘गजैः’ कौसलपतेः करिभिः ‘उत्पिष्टाः’ विमर्दिताः ‘पक्षयः’
पक्षतमः बल्य तथाविधः ‘रुमखान्’ बाणान् विसुञ्चन् शरान् वर्षन् ‘वेगात्’ तरसा
‘क्षणेन निपत्य’ सुक्षणेन अन्तरा प्रविश्य ‘वाञ्छितस्य’ प्रार्थितस्य कौसलपतिमेलनस्य

या 'आतिः' लाभः तेन 'द्विगुणितः' वर्द्धितः 'रभसः' इर्षः यस्य तथाविधः सन् 'तं प्रत्यायात्' कोसलपतिं समेतः । यद्वा—वेगात् निपत्य अथेन प्रत्यायात् इत्यन्वयः । स्वधराष्टतम् ।

4. तत्क्षणम्—सः क्षण. यच्चिन् कर्मणि तत् यथा तथा कृतमिच्छयः । क्रिया-विशेषणे कर्मणि द्वितीया ।

5. द्विपति &c.—पृतना is सेना । "पृतना तु स्त्रियां सेनामात्र सेना-विशेषयोः" इति मेदिनी । आ सम्यक् पीडनम् इति आ + पीड् + णिच् स्वार्थे + घञ् भावे आपीड्ः crowding. Now see व्याख्या ।

6. वेगात्—Construe वेगात् निपत्य । वेगेन निपत्य is also correct.

7. समद &c.—पद्यते इति पद + क्ति औष्वादिक् कर्त्तरि पतिः; a traveller on foot, infantry, पदाति । This is masculine. "पत्तिर्ना पदगे" इति मेदिनी । Now see व्याख्या । The elephants of the lord of Kosala trampled to death a considerable portion of Rumanvat's infantry,

8. वाञ्छित &c.—रभस is इर्षं । "रभसी वेगइर्षयोः" इति विश्वः । Now see व्याख्या । Rumanvat was longing for an encounter with the king of Kosala. His joy was therefore very great when he met him.

9. दमयान् अथेन—For दमयान् see Act I, para 12. Construe अथेन निपत्य or अथेन प्रत्यायात् ।

13. अपि च

अस्तव्यस्तशिरस्त्रशस्त्रकषणे! कृत्तौत्तमाङ्गे अथं
 व्यढासिकसरिति खनत्प्रहरणे वर्मोदसद्वह्निनि ।
 आङ्गयाजिसुखे स कोशलपतिर्भङ्गे प्रधाने बली
 एकेनेव दमयता शरशतैर्मत्तद्विपत्तौ इतः ॥ ७० ॥

Moreover—That lord of Kosala, seated on a tusker in

rut, was killed with hundreds of arrows by Rumanvat single-handed, the main force having been broken, challenging him the front line of fight where weapons clanged, fire flashed from arrows and torrents of blood were momentarily borne on heads severed by strokes of missiles that dislodged and overturned the helmets.

Beng. हथुं तहै नर । कमणानेर बुल सैञ्ज छिन्न भिन्न हईया गेल । तउन बुद्धेर समुखजागे वेथाने अन्ने अन्ने आवातेर बङ्गना शब्द हईतेहिल, अन्नाथाते बन्ध हईते आंगुन छुटितेहिल, शस्त्रधारे पाग्ड़ी सरिया गिया उटिया पडिया गेले पर काँठा माथार कर्णकालेर जञ्ज रञ्जेर नदी बहितेहिल, सेईथाने कमणान् कोसलपतिके हनुबुद्धे आह्वान करिल ७ मलहन्तीर उपरेई ताहाके शत शत शरेर आवाते मारिया फेलिल ।

अस्तेति । अन्वयः—प्रधाने बले भग्ने एकेनैव कमणता मन्त्रिपत्यः स कोसलपतिः खलन्प्रहरणे वनीदलवक्रिणि असत्यकाशिरस्त्रमस्त्रकषणेः क्लृप्तमात्रे चर्षं व्यूढासृक्सरिति आजिसुखे आह्वयं शरशतेः हतः । व्याख्या—‘प्रधाने बले भग्ने’ मध्ये सैन्ये अरिगणविमर्दान् भिन्ने सति ‘एकेन एव’ असहायिनैव सेनापतिना ‘कमणता मन्त्रिपत्यः’ समदगजारुदः ‘स कोसलपतिः खलनि’ शब्दाद्यमानानि परस्पर-स्त्रवर्षादिति यावत् ‘प्रहरणानि’ अस्त्राणि यस्मिन् तथाभूते ‘आजिसुखे’, अपिच ‘वर्षंभ्यः’ वारमात्रेभ्यः ‘उदलन्’ शस्त्रपातात् ‘आविर्भवन्’ ‘वक्रिः’ यस्मिन् तथाभूते ‘आजिसुखे’, किञ्च ‘अस्त्रानि’ विचिन्तानि च ‘व्यस्तानि’ विपर्यस्तानि च ‘शिरस्त्राणि’ उच्यंथाणि येः तादृशेः ‘शस्त्रकषणेः’ अस्त्रघातेः ‘क्लृप्तं’ छिन्नं यत् ‘उत्तमात्रं’ सैनिकाशिरः तस्मिन् ‘चर्षं’ मुहुर्त्तमात्रं ‘व्यूढा’ धारिता ‘असृक्सरित्’ शीथितमदी यस्मिन् तादृशे ‘आजिसुखे’ रथशिरसि ‘आह्वयं’ स्वर्गापूर्वकाह्वानेन आकाशं ‘शरशतेः हतः’ शतशतैर्विनाशितः ।

CHARCHA

1. चर्षा &c.—A troublesome compound carrying no pre-

cise idea. शिरः वायते इति शिरस् + वै + क कर्त्तरि शिरस्त्राणि helmets. अस + क्त कर्मणि अस्त्रानि flung off. वि + अस + क्त कर्मणि व्यस्त्रानि overturned. अस्त्रानि च व्यस्त्रानि च अस्यव्यस्त्रानि dislodged and overturned (?). कष हिंसायाम् + व्युद् भावे कषणानि strokes. शस्त्राणां कषणानि ।
Now see व्याख्या ।

2. कृत्तमनाङ्गे—अधिकारणे ऽनौ । आधार of the श्लोका in व्युद् ।
See next.

3. व्युद् &c.—असृज् is शीघ्रित । असृजां सरितः असृक्सरितः streams of blood. वि + वह् + क्त कर्मणि व्युदाः carried. व्युदाः असृक्सरितः यस्मिन् तत् व्युदासृक्सरित् where torrents of blood were borne. Qual. आजिमुद्धे । The आजिमुद्धे bore torrents of blood. Where did it bear them ? Bore in the heads that were cut off—कृत्तमनाङ्गे । It is often noticed that after a goat is sacrificed the head shows a flow of blood. But that is for a short time only—क्षणम् । The entire phrase अस्यव्यस्त्रशिरस्त्रशस्त्रकषणैः कृत्तमनाङ्गे कषणं व्युदासृक्सरिति furnishes only one attributive to आजिमुद्धे ।

4. वर्मोद्दलदङ्गिनि—बल प्राणने is भ्वादि परस्मैपदी । उद् + बल + शत कर्त्तरि उद्दलन् living, appearing, issuing &c. Now see व्याख्या । As. B, Boht., Tarka., &c. read उद्दलत् for उद्दलन् । As. N. is almost illegible. उद्दलत् is the reading of Nyaya. &c. उद्दलत् is evidently corrupt. The idea is, the armours spat fire. Hence उद्दलत् must qualify वर्मन् । The वाक्य then is दङ्गिन् उद्दलन्नि वर्माणि यस्मिन् which cannot be compounded.

5. प्रधाने बले—After this As N, Boht., Tark., Nyaya., &c. introduce the interruption. राजा—कथमस्मदीयान्यपि बलानि भग्नानि ?—How so ! Our forces too were routed ? As. B and Prof. Ghate's manuscripts do not notice the interruption, and they are right. The king's remark here is out of place. The first three lines have nothing to show that the प्रधानबल was Rumanvat's. On the contrary, कीदृशपतिः appearing with the अथनास्मिन्नि

naturally raises the presumption that he is the nominative. Hence प्रधानबल belongs to कौसलपति । For instance if we say "Arrows failing Ravana—" and do not complete the sentence, the listeners will understand that Ravana's arrows failed him. Precisely the same way "The main army fleeing, Kosalapati—" gives the impression that Kosalapati's army fled. Indeed it is the *fourth* line of the verse "एकेनैव रुमण्वता शरशतैर्मत्तद्विपश्यो हतः" that shows that कौसलपति, is only the उक्तकर्म्म and रुमण्वान् is the कर्त्ता, and then it is seen that the प्रधानबल is Rumanvat's. Thus the king's interruption before the fourth line is uttered is premature and absurd.

14. विदू—जेदु जेदु भवं । जिदं अहेहिं [जयतु जयतु भवान् । जितमस्माभिः] । (इत्युत्थाय नृत्यति) ।

Jest.—Prosper, let Your Highness prosper. We have won. (Gets up and dances).

राजा । साधु ! कौसलपते साधु ! मृत्युरपि ते श्लाघ्यः यस्य शत्रवोऽप्येवं पुरुषकारं वर्णयन्ति । ततस्ततः ?

King.—Bravo ! Lord of Kosala, Bravo ! Envidable is death even of thee whose prowess is thus extolled by enemies too. Next, what next ?

विज—देव, ततो रुमण्वानपि कौसलेषु मदभ्रातरं ज्यायांसं जयवर्माणं स्थापयित्वा प्रहारव्रणितहास्तिकप्राय-मशेषसैन्यमनुवर्त्तमानः शनैः शनैरागच्छत्येव ।

Vij.—Sire, then having stationed my elder brother Jayavarman at Kosala, Rumanvat too is indeed coming, but slowly, following the whole army consisting mainly of elephant-forces wounded by the pounding.

राजा—वसुन्धरे, उच्यतां योगन्धरायणः प्रदर्श्यतां मत्-
प्रसादोऽस्य इति ।

King.—Vasundhara, let Yaugandharayana be told that my
favour be shown unto this man.

वसु—जं देवो आणवेदि [यत् देवः चीन्नापयति] ।
(विजयवर्मणा सह निष्क्रान्ता) ।

Vas.—As Sire commands. (*Exit with Vijayavarman*).

Beng. विवू—जय हटक, आपनार जय हटक । आमानेर जित । (उठिग्रा
नृत्य करा) राजा—साधु, कोसलपति साधु । तोमार मृत्युओ न्नावार विवर ; कावण
शङ्कराओ तोमार वीरव्हेर इथाति करितेछे । तार पर, तार पर ? विज—तार
पर, एहु, कोशले आमार जोठजांता जयवर्माके राविरा कमण्णुओ एलेन बले ।
तिनि आन्ते आन्ते आसितेहेन, कारण समुहार सैञ्ज नईरा आसितेहेन, आर
सैञ्जेर हातीहै वेणी, से सबहै आवार शङ्कर हातीर अहारे अर्द्धरित, वेणी छलिते
पात्रे ना । राजा—सङ्करा, योगन्धरारणके बाईरा बल वे, एके आमार सन्तोष
देखाईरा देओरा हटक ।

CHARCHA

1. कोसलीषु—कोसलाणां निवामी जनपद इति कोसलाः &c. See ante.
2. ज्यायांसम्—अतिशयिन इत्यः इति इत्य + ईयसुन् = ज्य + ईयसुन् by “इत्यस्य च” = ज्य + आयसुन् by “आदादौयसुनः” = जायस् (प्रातिपदिक) । तम् ।
3. प्रहारमथित &c.—इक्षिणां समूहः इक्षिकम् elephant-corps. प्रहारिण्युः अन्तुइक्षिणतदनप्रहारिण्युः सङ्घाताः द्रव्याः अस्य इति प्रहारमथितम् । Or प्रहारस्य द्रव्यः । स सङ्घातः अस्य प्रहारमथितम् । दाह्यं इक्षिकम् । प्रायेण प्रहारमथितइक्षिकम् प्रहारमथितइक्षिकप्रायम् consisting mainly of elephant corps bruised by blows. प्राय has एकविभक्ति in the वाक्य ; hence it is लपसर्जन but it does not take पूर्वनिपात by “एकविभक्ति आपूर्वनिपाते” । Comp. “प्रयत्नतमसानेवं प्रायाः इतिषु हि इत्ययः”—Sak. VII.

4. प्रदश्यातां मत् &c. —मत्प्रसाद here means the consequence of मत्प्रसाद। Show him the consequence, *i. e.*, give him a suitable reward. As. N reads मत्प्रसादस्य विभवः—the richness of my favour, which comes to the same thing. (Our reading is from As. B and is supported by Boht.

15. (ततः प्रविशति काञ्चनमाला) काञ्च—आणत्तन्नि
देवोए जध—हस्ते कञ्चणमाले गच्छ एदं इन्द्रजालिञ्चं अज्ज-
उत्तस्स दंसेहि [आञ्जसास्सि देव्या यथा—“हस्ते काञ्चनमाले,
गच्छ एतमैन्द्रजालिकमार्यपुत्रस्य दशय”] । (परिक्रम्य
अवलोक्य च) एसो क्व भट्टा । ता जाव उबसप्पामि [एष
खलु भर्ता । तत् यावदुपसर्पामि] । (उपसृत्य) जअदु
जअदु भट्टा । देवो विस्सवेदि एसो क्व उज्जइणोदो मस्वरसिद्धि
साम इन्द्रजालिञ्चो आअदो ता पेक्खदु णं अज्जउत्तो त्ति [जयतु
जयतु भर्ता । देवी विज्ञापयति—“एष खलु उज्जयिनीतः
सस्वरसिद्धिर्नाम ऐन्द्रजालिक आगतः तत् प्रेक्षतामेनमार्य-
पुत्रः” इति] ।

(Now enter Kanchanamala).

Kanch.—I am commanded by the queen thus—“Hala ! Kanchanamala, go and introduce this magician to my husband.” (*Going round and observing*) Here indeed is Sire, I will approach him. (*Approaching*) Prosper, let Sire prosper. Sire, the queen says—“Here is a magician named Sambarasiddhi come from Ujjayini, so let my husband see him.”

राजा—अस्ति नः कौतुकमिन्द्रजाले । तत् शीघ्रं प्रवेशय ।

King.—I am interested in magic, so let him in quick.

S. R.—Ratnavali—3.

काञ्च—जं भट्टा चाणवेदि [यज्ञर्त्ता आन्नापयति] ।
 (निष्क्रम्य पिच्छिकाहस्तेन ऐन्द्रजालिकेन सह प्रविश्य)
 एदु एदु अञ्जो [एतु एतु आर्थः] । (ऐन्द्रजालिकः परि-
 क्रामति) । एसो भट्टा । ता उबसप्यदु अञ्जो [एष भर्त्ता,
 तदुपसर्पतु आर्थः] ।

Kanch.—As Sire commands. (*Going out and re-entering with the magician who carried a bundle of peacock's feathers in his hand*) Come, Noble Sir, come. (*Magician goes round*). Here is Sire, so let Noble Sir approach.

Beng. (तार पत्र काकनमालार अवेषण) । काक—देवी आदेश करिलेन—
 वा काकनमाला এই ऐन्द्रजालिकके निरा आर्यापुरेण सजे देणा करइया दे ।
 (परिक्रमण करिया ङ देविया) এই ये कर्त्ता । তবে কাছে বাই । (কাছে বাইয়া)
 এর হটুক, কৰ্ত্তার এর হটুক । দেবী বলিলেন—“উজ্জ্বলিনী হইতে সখরসিদ্ধি নামে
 এই এক ऐन्द्रজালিক আসিয়াছে, একবার দেখুন” । রাজা—আমি ऐन्द्रজাল দেখিতে
 ভালবাসি । শীঘ্র লইয়া আইন । কাক—যে আজ্ঞা । (বাহিরে গিয়া ঙ একতাড়া
 ময়ূরের পালাক হাতে এক ऐन्द्रজালিককে লইয়া পুনরায় অবেষণ করিয়া) আহ্নন,
 মহাশয় আহ্নন । (ऐन्द्रজালিকের পরিক্রমণ) এই কৰ্ত্তা । তবে কাছে যান আপনি ।

CHARCHA

1. ऐन्द्रजालिकम्—जाल is नाया, कपट deceit, illusion. ““जालं कपटेऽप्युक्तम्” इति इत्यायुषः । इन्द्रस्य जालम् Indra's illusion, i. e., illusion caused by Indra. This is a name of magic of which Indra is supposed to be the presiding deity. Comp. “पञ्चमत्त बलस्ये इन्द्रस्य”, Sl. 71, *supra*. इन्द्रजालीन जीवति इति इन्द्रजाल+ठक् ऐन्द्र-जालिकः । जाल is of the वीतनादि class. We attach ठक् by “वीतनादिभ्यो ञीत्त्विति” । But objection may be taken that ठक् though available after जाल is not available after इन्द्रजाल—“यद्ब्रह्मवता प्रातिपदिकेन तदन्तविधिर्नास्ति” । Apply then the rule “त्रिलम्” ।

इन्द्रजालं शिष्यमस्य इति इन्द्रजाल+ठक् one whose skill lies in इन्द्रजाल ।

2. अस्ति नः &c.—Here As. N reads ऐन्द्रजालिके for इन्द्रजाले । But the interest usually lies in the science or art, not in its professor. We prefer इन्द्रजालि which is the reading of As. B. Boht. &c.

3 पिच्छिकाहस्तेन &c.—पिच्छ is वर्हं peacock's feather. तदेव इति पिच्छ+कण् स्वार्थे+टाप् स्त्रियाम् पिच्छिका । सा हस्ते अस्य पिच्छिकाहस्त- like गडुकच्छ । Comp. "पतङ्गला प्रतीहारी"—Sak. VI.

16. ऐन्द्र—(उपसृत्य) जघदु जघदु भद्रा [जयतु जयतु भर्ता] । (पिच्छिकां भ्रामयन् (? भ्रमयन्) ।

पणमह चलणे (?चलण) इन्द्रस्य ऐन्द्रजालिअत्ति जङ्गणामस्स ।
तह ज्जेव्व सम्बरस्स मायासुपरिद्धिदजसस्स ॥ ७१ ॥

देव

किं धरणो(?णि) ए मिअङ्को आअसि महिहरो जले जलणो
मज्जल्लहि पओसो दाब सिज्ज उ देहि आणत्तिं ॥ ७२ ॥

अहवा

किं जपिदेण बहुणा जं जं हिअएण इहसि संदट्टं ।

तं तं दंसेमि अहं गुरुणो मन्तप्पहावेण ॥ ७३ ॥

[प्रणमत चरणे इन्द्रस्य ऐन्द्रजालिक इति लब्धनाम्नः ।

तथैव सम्बरस्य मायासुप्रतिष्ठितयशसः ॥ ७१ ॥

देव

किं धरणां मृगाङ्कः आकाशे महीधरो जले ज्वलनः ।

मध्याङ्गे प्रदोषस्तावत् सिध्यतु देहि आन्नसिम् ॥ ७२ ॥

অথবা

কিং জল্পিতেন বহুনা যদ্যৎ হৃদয়েনেহসে সন্দৃশুৎ ।

তচ্ছর্শ্যাম্যহং গুরোর্মন্মপ্রভাষণে ॥ ৩২ ॥]

Magician—(*Approaching*) Prosper, let Sire prosper (*Whirling the peacock feathers*) Bow down to the feet of Indra who has acquired a name as a magician ; also of Sambara of well-established fame in magic. Sire, pass orders if the moon should appear on earth, or hills in air, fire in water, dusk at noon. Or, away with much talk. Through the power of preceptor's incantations I will show whatsoever you wish at heart to see.

বিদু—ভো বয়স্য অবহিতো হোহি ভো । ইতিসো মে অব-
হৃশ্যো জেণ সৰ্ব্বং সম্ভাবীশ্চি [ভো বয়স্য, অবহিতো ভব ভো: ।
ইতিশ্যোঃস্য অবহৃশ্য: যেন সৰ্বং সম্ভাব্যতে] ।

Jest.—Ho ! Friend, be attentive ho ! Such is his preface that everything seems possible.

Beny. জাহ্নকর—(কাছে আসিয়া) জয় হউক, প্রভুর জয় হউক । (মৃগুব-
পুচ্ছ ঘুরাইয়া) ইন্দের পদে অঙ্গাম কর, ইনি একজন নামকরা বাহুকর । আর
সম্বরের পদেও অঙ্গাম কর, মায়াতে ইঁহার খুব বল । মহারাজ, হকুম দিন, চাঁদ
পৃথিবীতে আসিবে, না আকাশে পাহাড় চড়িবে, কিংবা জলে আগুন জ্বলিবে, না
মধ্যাহ্নে সন্ধ্যা হইবে । অথবা বেনী কথায় কাজ কি । বা বা দেখিতে মনের সাধ,
বলন, গুল্লর মস্তের বলে তাই তাই দেখাইব । বিদু—ওগো বয়স্ক, সতর্ক হউন গো ।
এ বা ভূমিকা জুড়িয়াছে, দেখিতেছি সবই সম্ভব ।

CHARCHA

১. দিচ্ছিকা ভনয়ন—This is as in As. B. Boht. has দিচ্ছিকা
ভানয়িত্বা । As. N &c. have দিচ্ছিকা ভানয়িত্বা বহুবিশ্ব স্বাস্থ্য লত্বা

which looks like the antics of a lunatic. All however have भाम with वृद्धि instead of the correct form भम । The वृद्धि is barred by the rule “नीदासीपदेशस्य मान्तस्यानाचमः” ।

2. प्रथमतेति । अन्वयः—ऐन्द्रजालिक इति लब्धनामः इन्द्रस्य चरणं प्रथमतः । तत्रैव मायासुप्रतिष्ठितयशसः सम्बरस्य । व्याख्या—‘ऐन्द्रजालिकः इति’ अनेन प्रकारेण ‘लब्धं नाम’ येन तथाविधस्य ऐन्द्रजालिकाख्यया ख्यातस्य इत्यर्थः [यद्वा—‘ऐन्द्रजालिक इति’ अनेन प्रकारेण ‘लब्धं गृहीतं नाम’ यस्य तथाविधस्य आत्मपरिचयार्थं मया ऐन्द्रजालिकशब्द उच्चारिते एव तत् प्रथमांशे इन्द्र इति यस्य देवस्य नाम गृह्यते तस्य] ‘इन्द्रस्य चरणं प्रथमतः’ प्रथमा भवतः । तं देवमहं वन्दे इत्यर्थादायाति । ‘तथा’ तद्वत् ‘मायासु’ इन्द्रजालिक ‘सुप्रतिष्ठितं’ वज्रमूलं ‘यशः’ यस्य तथाविधस्य ‘सम्बरस्य’ सम्बरासुरस्य चरणे प्रथमतः । तमप्यहं वन्दे ।

3. चरणं—This gives 13 matras instead of 12 in the first line. The irregularity can be removed by reading चलण instead of चलणे ।

4. ऐन्द्रजालिकः—Boht. reads इन्द्रजालिक्यि । But this violates the metre giving only 17 matras in the second line.

5. किमिति । अन्वयः—हं देव किं तावत् धरण्यां सृगाङ्गः सिध्यत् । आकाशं महौधरः सिध्यत्, जले ज्वलनः सिध्यत्, मध्याङ्गे प्रदीपः सिध्यत्, आश्रितिं देहि । व्याख्या—हं ‘देव किं तावत् धरण्यां सृगाङ्गः सिध्यत्’ भूमौ चन्द्र आगच्छत । आकाशं महौधरः पर्वतः ‘सिध्यत्’ आसीदत् । ‘जले ज्वलनः’ अग्निः सिध्यत् । ‘मध्याङ्गे प्रदीपः’ सन्ध्या सिध्यत् जृम्भताम् । ‘आश्रितिं देहि’ आदेशं करु । यदेव आदिशसि तदेव भवति इति भावः ।

6. धरणीए—All read this with a long इकार । But that gives 13 matras in the first line, धरणीए is suggested.

7. Remark—After verse 72, As. N, Tarka, &c. give the jester’s speech which here appears after verse 73. It seems

more natural for the jester to wait till the magician's preface is over.

8. किं जल्पितेनेति । सुगमम् । The metre is गद्य which in प्राकृत is the same as चार्था in संस्कृत ।

9. अवहितः—दस्तावधानः attentive.

10. अवष्टम्भः—अव + लम्भ + घञ् भावे अवष्टम्भः opening आरम्भः । “सर्गारम्भावष्टम्भौ” इति त्रिकाण्डशेषः । The rule for ष is “अवाञ्जालम्भना-विदूर्ययीः” । आरम्भ implies आविदूर्य ।

17. राजा—भद्र, तिष्ठ तावत् । काञ्चनमाले, उच्यतां देवी—“युष्मदोय एवायमेन्द्रजालिकः । विजनीकृतश्चयमुद्देशः तदागच्छ सहितावेवैनं पश्यावः” इति ।

King.—Wait, good fellow. Kanchanamala, let the queen be told this—“This magician is your man, and this place is cleared of people ; so come we shall see him together.”

काञ्च—जं भद्रा आणवेदि [यत् भर्ता आज्ञापयति] ।
(निष्क्रान्ता) ।

Kanch.—As Sire commands. (*Exit*).

(ततः प्रविशति वासवदत्ता काञ्चनमाला च) वास—
काञ्चनमाले उज्जयिणीदो आभदो त्ति अत्रि मे तस्मिं ऐन्द्र-
जालिए पक्ववादो [काञ्चनमाले, उज्जयिनीत आगत इत्यस्ति
मे तस्मिन् ऐन्द्रजालिके पक्षपातः] ।

(*Now enter Vasavadatta and Kanchanamala*).

Vas.—Kanchanamala, I have a bias towards that magician as he comes from Ujjayini.

काञ्च—णादिकुलबहुमाणो वसु एसो देवीए । ता एदु एदु भट्टिणी [ज्ञातिकुलबहुमानः खलु एष देव्याः । तदेतु एतु भर्त्री] । (इति परिक्रामतः) । भट्टिणी एसो भट्टा ता उबसप्यदु देवो [भर्त्रिं, एष भर्त्ता, तदुपसर्पंतु देवो] ।

Kanch.—This is only the queen's regard for her kinsmen, so proceed, let mistress proceed. (*They go round the stage*). Mistress here is Sire, let then the queen approach him.

वास—(उपसृत्य) जेदु जेदु अज्जउत्तो [जयतु जयतु आर्य्यपुत्रः] ।

Vas.—(*Approaching*) Prosper, let my husband prosper.

राजा—देवि, बहुतरमनेन गर्जितम् । तदिहोपविश्यतां प्रथामस्तावत् । (वासवदत्ता उपविशति) ।

King.—My queen, this man has shouted a good deal. So sit down here, we shall see now. (*Vasavadatta sits down*).

राजा—भद्र, प्रस्तूयतामिदानीम् ।

King.—Now proceed, good man.

Beng. राजा—ओहे, एकट्टे थाम । काङ्कनमाला, देवोके बल वे, एतो ठारुं थान्नुकर, एथाने आर केह नाई । तवे आश्रन, एक सन्नेइ वेबिन । काङ्क—वे आञ्जा । (निज्जासु) । (ताव पर वासवदत्ता ओ काङ्कनमालार अवेण) । वास—काङ्कनमाला, ए थान्नुकर उञ्जनिनी हईते आसिराहे बलिरा तार निके आमार एकट्टे टान हईतेहे । काङ्क—ए थुं रागैर बापेर वाडीर टान वई नय । तवे चलुन्, कर्त्ता ठाकुरुन् चलुन् । (उठयेर परिक्रमण) । कर्त्ताठाकुरुन्, एई वे कर्त्ता, तवे अगिरे बान । वास—(काहे थाईया) जय हट्टक, आथापुत्तेर जय हट्टक । राजा—देवि, एतो डाक हाँक थुं वई करिराहे । तवे वस एईथाने, देथा थाउक । (वासवदत्तार उपवेशन) । राजा—ओहे एथन आरुठ कर ।

CHARCHA

1. युष्मदीय.—युष्माकम् अयम् इति युष्मद्+ङ् । Vasavadatta's father had his capital at Ujjayini. Hence this man hailing from Ujjayini is युष्मदीय ।

2. उद्देशः.—उद्दिश्यते इति उद्+दिश+घञ् कर्मणि उद्देशः that which is pointed out. Hence particular spot.

3. सहितौ—सम् together+धा+क्त कर्मणि सहित or संहित by “समां वा ततश्चितयोः” ।

4. ज्ञातिकुल &c.—You say you feel biassed towards this magician. Not at all, it is no bias towards him, but regard for your father's house.

5. इह उपविश्यताम् &c.—This is a request to sit down. Those who read तदिहस्थौ एव &c. omit this request, and make the king wanting in courtesy. The stage-direction वासवदत्ता उपविशति shows that the request to sit down must have preceded. Our text is from As. B.

6. प्रभूयताम् &c.—Here for इदानीम्, As. N, Boht. &c. have बहुविधमिन्द्रजालम् which gives us a very slipshod sentence.

18. ऐन्द्र—जं देवो आणवेदि [यद्देवः आज्ञापयति] ।
 (इति बहुविधं नाद्यं कृत्वा पिच्छिकां भ्रामयन् (? भ्रमयन्)
 हरिहरबन्धुप्रमुखं देवं दंसेमि देवराजं च ।
 गणपतिं सिद्धचारणसुरबन्धुसत्यं च णक्षन्तं ॥ ७४ ॥
 [हरिहरबन्धुप्रमुखं देवं दर्शयामि देवराजञ्च ।
 गगने सिद्धचारणसुरबन्धुसार्थञ्च नृत्यन्तम् ॥ ७४ ॥
 (सर्वे सविस्मयं पश्यन्ति) ।

Mag.—As Sire commands. (*Dancing in various ways and flourishing the peacock's feathers*) I will show in air gods headed by Hari, Hara and Brahma and the lord of the gods too; also the Siddha-nymphs, Charana-nymphs and the celestial-nymphs dancing. (*All stare in wonder*).

राजा—(जङ्घं दृष्ट्वा आसनादवतरन्) आश्चर्यम् आश्चर्यम् ! देवि पश्य—

एष ब्रह्मा सरोजे रजनिकरकलाशिखरः शङ्खरोऽयं
दोर्भिर्दैत्यान्तकोऽसौ सधनुरसिगदाचक्रचिह्नैश्चतुर्भिः ।
एषोऽप्यैरावतस्थस्त्रिदशपतिरमो देवि देवास्तथान्ये
नृत्यन्ति व्योम्नि चैतामलचरणरणमूपुरा दिव्यनार्यैः ॥७५॥

King—(*Looking up and descending from his seat*) Wonder ! Wonder ! Behold queen,—In the sky, here is Brahma on his lotus, this is Samkara with a digit of the night-maker (moon) on his crest, yonder is the slayer of demons indicated by four hands marked with bow, sabre, mace and discus. Also, my queen, this is the lord of gods on Airavata, those again are the other gods, and these are the heavenly nymphs dancing with anklets jingling on their restless feet.

वास—अश्चरौघं अश्चरौघं [आश्चर्यम् आश्चर्यम्] ।

Vas.—Marvel ! Marvel !

Beng. बाह्रकर—ये आज्ञा महाराज । (नाना प्रकारे नृत्य करिष्या मन्त्र-पूज्य बुराईया) आकाशের গারে দেখাইতেছি—হবি, হর, ব্রহ্মা প্রভৃতি দেবগণ ও দেব-রাজ রহিয়াছেন আর সিদ্ধগণের, চারণগণের ও দেবগণের স্ত্রীগণ নৃত্য করিতেছেন । (সকলের সবিন্ময়ে দেখা) । রাজা—(উপরের দিকে চাহিয়া আসন হইতে নামিয়া)

आशुर्था! आशुर्था! देवि, देव—आकाशे एहै उक्ता पश्ये बसिरा आह्वेन । इनि शिव, माधाय चक्रकला । ए वैभोज्ये वम विष्णु धनु, खड्ग, गदा ७ चक्रे चिह्नितं चारि हस्ते सेना वाहतेह्वेन । एहै आवाय देवराज ईश्वर ऐरावतेर उपरे रहियाह्वेन । ऐ वाय बाकी देवगण । आर एषाने दिव्य नारीरा नृत्य करितेह्वेन, ताहादेर चक्रण चरणे नूपुर बाजितेह्वे । वास—आशुर्था! आशुर्था!

इतीति । व्याख्या—‘हरिश्च हरश्च ब्रह्मा च प्रमुखे’ प्रधानतया अयती येषा तान् ‘देवान् देवराजश्च’ इन्द्रमपि ‘नृत्यन्तं सिद्धानां’ देवयानिबिषयाणां ‘चारणा-नाञ्च’ मन्त्रवाण्याञ्च ‘सुराणां’ देवानामपि ‘वधूसार्वथीविहगं’ ‘गगने’ आकाशं ‘दृशं-यामि’ ।

एष इति । अन्वयः—हं देवि व्योम्नि सरोजे एष ब्रह्मा ; रजनिकरकलाशंखरः अयं शङ्करः, सधनुश्चक्रचक्रैः चतुर्भिः दीर्भिः असीं दैत्यान्तकः ; एषीऽपि ऐरावतपतिः त्रिदशपतिः, तथा अमी अन्ये देवाः, एताश्च चलचरणरथनूपुराः दिव्य-नाथैः नृत्यन्ति । व्याख्या—हं ‘देवि व्योम्नि’ आकाशं ‘सरोजे’ पद्मे ‘एष ब्रह्मा’ पद्मासनेन परिज्ञात एष देवो ब्रह्मा तिष्ठति । ‘रजनिकरस्य’ निशाकरस्य चन्द्रस्य ‘कला शंखरः’ शिरोभूषणं यस्य तादृशः ‘अयं’ देवः ‘शङ्करः’ सचन्द्रया चूडया ललितः एष देवः शिव आसं । ‘धनुश्च अमिश्र गदा च चक्रश्च’ इति ‘चक्रैः सह चतुर्भिः दीर्भिः’ बाहुभिः ‘असीं’ दूरे दृश्यमानो ‘दैत्यान्तकः’ श्रीविष्णुः तैस्त्रैश्चक्रैर्लोकैस्त्रै-श्चतुर्भिर्भुजैश्चायते नारायणोऽसौ इति । ‘एषः अपि’ अयश्च ‘ऐरावते’ सुरगजे ‘स्थितः’ उपविष्टः ‘त्रिदशपतिः’ देवराजः इन्द्रः ऐरावतेनेव स्ववाहनेन परिज्ञातः । ‘तथा अमी अन्ये देवाः’ । ‘एताश्च चलै चरणै रथानः नूपुराः’ यासां तादृश्याः ‘दिव्य-नाथैः’ सुरवनिताः ‘नृत्यन्ति’ । तानेतान् सर्वान् पश्य ।

CHARCHA

1. आनयन्—Should be भ्रमयन्, see para 16.
2. आशुर्थेन् आशुर्थेन्—After this Boht. has विद्—आशुर्थेनाशुर्थेन् । As. N gives a similar speech to वासवदत्ता also. Our text is from As. B-

3. सधनरसि &c.—धनुश्च अस्मिन् गदा च चक्रश्च धनुरसिगदाचक्राणि ।
तान्येव चिह्नानि धनुरसिगदाचक्रचिह्नानि । तेः सह ।

19. विदू—(अपवार्य) आः दामीए पुत्त ऐन्दजालिअ
किं एदेहिं देवेहिं अच्छराहिं अ दंसिदाहिं । जइ दे इमिणा
परितुष्टेण कज्जं ता दंसेहि साअरिअं [आः दास्याःपुत्र
ऐन्दजालिक, किमेतैदेवैरप्सरोभिअ दग्धितैः ? यदि ते अनेन
परितुष्टेण कार्यं तत् दर्शय सागरिकाम्] ।

Jest.—(*Aside*) Ha ! You son of a slave, magician, away
with these gods and nymphs shown. If you care to have him
pleased, then show Sagarika !

(ततः प्रविशति वसुन्धरा) वसु—जअट्टु जअट्टु भट्टा ।
अमच्चो जोअन्धराअणो विअवेदि एसो क्व, विक्रमबाहुणा
सिंहलेखरेण पधानामच्चो वसुभूदो बभूव्व (? व्येण) कच्चु-
इणा सह अणुण्योसिदो । ता अरिइदि देवो इमस्मिं ज्जेव्व
सुन्दरमुहत्तके पेक्खिदुं । अहं वि कज्जसेसं समाविअ आअदो
ज्जेव्व त्ति [जयतु जयतु भर्त्ता । अमात्थो यौगन्धरायणो
विआपयति—एष खलु विक्रमबाहुना सिंहलेखरेण प्रधाना-
मात्थो वसुभूतिः बाभ्रव्येन कच्चुकिना सह अनुप्रेषितः । तत्
अहंति देवः अस्मिन्नेव सुन्दरमुहूर्त्ते प्रेषितुम् । अहमपि
कार्यंशेषं समाप्य आगत एव—इति] ।

(*Now enter Vasundhara.*)

Vas.—Prosper, let Sire prosper. Minister Yaugandhara-
yana reports—Here is Vasubhuti the prime-minister sent by

Vikramabahu the king of Simhala along with our chamberlain Babhravya. So it behoves Sire to see him at this very moment which is auspicious. I am coming too after finishing what remains to do.

Beng. বিদু—(জনান্তিকে) আঃ বাদীর ব্যাটা ঐলজালিক, এই দেবতা গান অঙ্গরা দেখাইয়া কি হইবে ? যদি এঁকে তুষ্ট করিতে চাও, সাগরিকাকে দেখাও । (তার পর বহুক্ষরার প্রবেশ) । বহু—জয় হউক, মহারাজের জয় হউক । অমাত্য বৌগকরারপ বলিতেছেন—আমাদের কক্ষু কী বাজবোর সহিত সিংহলেখর বিক্রমবাহু তাঁহার প্রধান অমাত্য বহুভৃতিকে পাঠাইয়াছেন । তা এখন সময় খুব ভাল, এখনই মহারাজ তাঁহাকে দেখুন । আমিও হাতের কাজটুকু শেষ করিয়া এখনই আসিতেছি ।

CHARCHA

1. अपवार्थ्य—Boht. &c. omit this stage-direction. But evidently the remark could not have been made aloud to all present.

2. विक्रमबाहुना &c.—The न is dental. “पूर्वपदान्तसंज्ञायाम्ना” does not apply. The पूर्वपद here is वि which does not contain the cause for the change. The cause for the change is in क्रम which is not the पूर्वपद । If विक्रम itself be taken as the पूर्वपद then the cerebral is unavoidable—विक्रमे बाहुरस्य इति तु समानं चत्वमेव ।

3. Remark—The text of this passage is mainly from As. B except that सुन्दरसुहर्णे is taken from As. N. The corresponding word in As. B is उद्देशे । अस्मिन्नेव उद्देशे—at this very spot.

20. वास—अञ्जलत्त शिष्टदु दाव पेक्खणम् । मादुल्लकुल्लादो अञ्ज प्पधानामत्थो वसुभूदी आत्तदो तं दाव पेक्खदु अञ्जलत्तो [आर्य्यपुत्र, तिष्ठतु तावत् प्रेक्षणकम् । मातुल्लकुल्लात् आर्य्यः प्रधानामात्थो वसुभूतिरागतः तं तावत् प्रेक्षतामार्य्यपुत्रः] ।

Vas.—My husband, let the show stand over. Prime Minister Noble Vasubhuti has come from my maternal uncle's house, so him let my husband see.

राजा—यथाह देवो । (ऐन्द्रजालिकं प्रति) भद्र, विश्वम्य-
गामिदानीम् ।

King.—As my queen suggests. (*To the magician*) Good man, you rest now.

ऐन्द्र—जं देवो आणवेदि । एकं मे उण खेडणमं अवसं
श्वेण पेक्खिदव्वं [यत् देव आज्ञापयति । एकं मे पुनः खेल-
कमवश्यं देवेन प्रेक्षितव्यम्] ।

Mag.—As Sire commands. But one of my tricks has
enforce to be seen by Sire.

राजा—भद्र, द्रक्ष्यामः ।

King.—Good fellow, I shall see.

वास—काञ्चणमाले, गच्छ तुमं देहि से पारितोसिअं
काञ्चनमाले, गच्छ त्वं, देहि अस्मै पारितोषिकम्] ।

Vas.—Kanchanamala, you go and give him some reward.

काञ्च—जं देवो आणवेदि [यत् देवो आज्ञापयति] ।
(ऐन्द्रजालिकेन सह निष्क्रान्ता) ।

Kanch.—As the queen commands. (*Exit with the magi-
sian*).

राजा—वसन्तक, प्रत्युद्गम्य प्रवेश्यतां वसुभूतिः ।

King.—Vasantaka, you go out and lead Vasubhuti in.

विद्—जं देवो आणवेदि [यहवः आण्णापयति] । (इति वसुन्धरया सह निष्क्रान्तः) ।

Jest.—As Sire commands. (*Exit with Basundhara*).

Beng. वास—आर्षापूत्र, ए तामासा এখন থাকুক । मातुलालর, হইতে প্রধান-মন্ত্রী আর্ষ বহুভূতি আসিয়াছেন, তাঁহাকে দেখুন । রাজা—তুমি যা বল । (বাহু-করের প্রতি) ভক্ত, যাও এখন বাইয়া বিদ্রাম কর । বাহু—যে আজ্ঞা মহারাজ । আমার আর একটা খেলা আপনাকে দেখিতেই হইবে । রাজা—দেখিব । বাস—কাকনমালা, যাও, একে কিছু বক্সিস দাও । কাঞ্চ—যে আজ্ঞা মহারাজি । (বাহু-করের সহিত নিজাক্ত) । রাজা—বসন্তক, আগিয়া গিয়া বহুভূতিকে লইয়া আইস । বিদ্—যে আজ্ঞা মহারাজ । (বহুকরার সহিত নিজাক্ত) ।

CHARCHA

1. प्रेक्षकम्—प्र + ईक्ष + क्युट् भावे प्रेक्षणम् witnessing a dance नृत्येण । “प्रेक्षा नृत्येणैव बुद्धौ” इति मेदिनी । कुक्षितं तत् इति प्रेक्ष + कम् कुक्षिते प्रेक्षकम् । The कुक्षितता is relative. Attending a show is कुक्षित compared to granting an interview to one of the importance of Vasubhuti.

2. प्रधानमात्रः—प्रधानम् अनाद्यः । प्रधान is always neuter singular. Comp. “तिलाः प्रधानम्”—*Bhashya*.

3. एकं मे खेलेनकम् &c.—This is the कार्यशेषः to which योग्य-रायण refers (See Supra “ऐन्द्रजालिकहतान्तोऽपि मन्थे त्वत्प्रयोग एव”) ।

4. पारितीक्षिकम्—See *ante* Act II, para 23.

21. (ततः प्रविशति वसन्तकीन अनुगम्यमानः वसुभूतिः बाभ्रव्यश्च) । वसुभूतिः— (समस्तादवलोक्य) अहो वसु-
भूतिः अनुभावः । इह हि—

प्राक्षितो जयकुञ्जरेण सुरगान् निर्वर्णयन् वल्लभान्
सङ्गीतध्वनिना हृतः क्षितिभृतां गोष्ठीषु तिष्ठन् क्षणम् ।

सद्योविस्मृतसिंहलेन्द्रविभवः कक्षाप्रदेशेऽप्यहो

द्वाःस्थेनैव कुतूहलेन महता ग्राम्यो यथाहं कृतः ॥ ७६ ॥

(Now enter Vasubhuti and Babhravya
followed by Vasantaka)

Vasubhuti—(*Looking round*) O the majesty of the lord of Vatsa ! Here indeed—While admiring the valued steeds I became engrossed with the elephant of luck ; tarrying but for a moment at parties of chiefs, I got entranced by the strain of music , in the waiting room again, ho ! with the wealth of the king of Simhala instantly forgotten, I was rated as a rustic by the gate-keeper by his very curiosity that was indeed great.

Beng. (তার পর বহুভূতি ও বাব্রবোর প্রবেশ, পশ্চাতে বনশুক) । বহুভূতি—(চারিদিকে দেখিয়া) বৎসরাজের কি প্রভাপ ' এখানে প্রথমে বাছা ঘোড়া গুলি দেখিয়া মনে মনে প্রশংসা করিতেছি, আর জয়হস্তীও দিকে লক্ষ্য হইল ও তন্ময় হইয়া গেলাম । মুহূর্তের জন্ত সামন্তরাজাদের মজলিসে দাঁড়াইলাম, আর গানের মাধুরীতে মোহিত হইয়া গেলাম । তার পর ঘরের এক কোণে আসিয়াই সিংহলেবরের ঐশ্বৰ্য্য ভুলিয়া গেলাম, আর আমার রকম সৰু দেখিয়া দরওয়ানটা থমক করিয়া আমার দিকে কৌতূকের চাহনি চাহিল যে, স্পষ্টই বুঝা গেল, সে আমাকে নেহাৎ পাড়াগেয়ে ঠাহরাইয়াছে ।

CHARCHA

1. बह्वलकीन अलुगल्यमानः—This is the reading of As. B. Boht., As. N, &c. read बह्वलकीन सूत्र । But सूत्र as a stage-direction is useless ; unless the order of entry is specified, the stage-manager is placed in a fix. Later in para 23, all have विद्—(अग्ने मूला) । Hence the jester *follows* at entry, अलुगल्यमानः is therefore preferable.

2. बह्वभूतिः समन्तान् &c.—Before this As. B, As. N &c. make the विद्दूषक shout एतु एतु अनामः । As seen in note 1, the jester was

following the minister. Hence this speech is unsuitable because it is for one that leads and cannot be uttered from behind. We follow Boht. in omitting the speech.

3. आक्षिप्त इति । अन्वय.—इह हि अहं बल्लभान् तुरगान् निर्वर्णयन् जयकुञ्जरस्य आक्षिप्तः । क्षितिभ्रतां गीष्ठीषु क्षणं तिष्ठन् सङ्गौर्ध्वनिना हतः । सद्योविस्मृतसिंहलन्दविभवः कक्षाप्रदं अपि अहो हाःस्थेन महता कुतूहलेनैव यथा शाम्यः (तथा) कृतः । व्याख्या—‘इह हि’ कौशास्वीराजभवने ‘अहं बल्लभान्’ राज्ञः प्रियान् ‘तुरगान् निर्वर्णयन्’ अश्वान् सिंहलीषु दुर्लभान् सादरमीक्षमाणः ‘जयस्य’ प्रकर्षप्राप्तेः यः ‘कुञ्जरः’ हस्तौ तेन सर्वलक्षणलक्षितेन गजरत्नेन अश्वेभ्यः अधिकदर्शनोपेयं इति भावः ‘आक्षिप्तः’ आकृष्टः तन्मयः कृतः । दर्शनोपेयमनुभवन् दर्शनोपेयतरेषु अभिभूतोऽहमिह इत्यर्थः । ‘क्षितिभ्रता’ भूपालानां ‘गीष्ठीषु’ कर्माजिषु ‘क्षणं’ सूक्ष्ममात्रं ‘तिष्ठन्’ यापयन् तदोच्चरितस्य ‘सङ्गोतस्य’ हारिणा ‘ध्वनिना हतः’ अभिभूतः । अहो वत्सन्धरस्य पादपूजायै निखिला एव नृपाः समीता इति सविस्मयोऽहं यावत् नृपतिसमाजं क्षणं स्थितः तावत् सिंहलीषु अश्रुता सङ्गीत-माधुरी मां विभ्रतततं चकार इत्यर्थः । एवं ‘सद्यः’ तत्क्षणं ‘विस्मृतः सिंहलीन्द्रस्य विभवः’ ऐश्वर्यं येन तादृशः अहं राजसदनस्य ‘कक्षाप्रदं अपि’ बहिःप्रकोष्ठे च ‘अहो’ आश्चर्यमेतत् यत् ‘हाःस्थेन’ दौवारिकेण ‘महता कुतूहलेन’ गुरुणा कुतुकेन ‘एव’ न तु पुनर्वाचा चेष्टादिभिर्वा ‘यथा शाम्यः’ शामादागत इव ‘कृतः’ । नगरं नवागतं शाम्यं जन यथा नागराः बीचन्ते तथा कुतूहलेन एव दौवारिकी मां पश्यति, अहो विभवः । शार्ङ्गविक्रीडितं हतम् ।

4. आक्षिप्तः &c.—आ+क्षिप्+क्त कर्मणि dragged. जयकुञ्जर is obscure. That it was a very powerful animal led out at a critical moment to ensure victory, is hard to conceive. I am inclined to take अय as अभुदय not victory. It is from the अक्षमं क जि as in “जयतु जयतु देव.”, “बाप्येण प्रतिषिद्धे ऽपि जयशब्दे जितं भवा” &c. The कुञ्जर was सर्वलक्षणलक्षित, endowed with all auspicious signs,

hence one whose possession brought luck to the happy possessor. सुलक्षणलक्षिततया भूतुरभ्युदयावह, कुञ्जरी जयकुञ्जर, ।

5. तुरगान् निर्वचंथन् &c.—The fine horses had surprised him, but a greater surprise was caused by the wonderful elephant.

6. सङ्गीतं &c — That there was the whole host of Indian kings there was in itself a matter for surprise, but a greater surprise was offered by the way they were enjoying it there. The music was of an order unheard of at Simhala.

7. सद्योविस्मृत &c.—The succession of surprises—The steeds, the elephant, the assembly of kings, the melody—made him look stupid as if he had never enjoyed good things in his life. The sentry gave him the amused look usually reserved by city people for new-comers from villages.

8. हास्यन् &c.—हारि तिष्ठति इति हार्+स्था+क् कर्त्तरि हास्य् or हास्य । The एव here is misplaced, construe कुतूहलेनेव—His very curiosity made me feel like a rustic.

22. बाभ्रव्यः—वसुभूते, अथ खलु चिरात् स्वामिनं द्रष्टामोति यत्सत्यमानन्दातिशयेन किमपि अवस्थान्तरमनभवामि । कुतः—

कम्पस्य प्रथयतितरां साध्वसवशा-

दविस्वष्टां दृष्टिं तिरयतितरां वाष्पपटलेः ।

खलुवर्णां वाष्पीं अक्षयतितरां गद्गदतया

जरायाः साहाय्यं मम हि परितोषोऽयं कुर्वते ॥ ७७ ॥

Babhravya—Vasubhuti I really feel an indescribable change in me through excess of joy as I shall see master today after a long interval. (Do you ask) Whence?—Verily my joy today leads assistance to my age. It clearly shows an

aggravation of my palsy through nervousness ; veils the more the indistinct sight with volumes of tears ; makes more inarticulate through lispng the speech that drops syllables.

Benç. बाज्रवा—बहूत्ति, आः एत दिनेर पर प्रभुके देखिव बज्रवा एत आनन् हईराछे वे, ताहाते आमार अवहार केमन एक परिबर्द्धन घटिराछे। किसे बज्रिव ? आनन् आमार जर्राके बाड़रिग्रा दितेछे। देख, मने आतङ्क हईराछे, ताहाते नरीरेर कौपुनी बाड़रिग्रा गिराछे। अश्रुजले चकु 'डरिग्रा गिराछे, अन्पष्ट कृष्टि आरु अन्पष्ट हईरा गिराछे। बरसेर दोषे कथार अकर पडिरा वाष, एधन ताव उपर गलनबाको कथा आरु जड हईरा गिराछे।

CHARCHA

1. चिरात्—An अव्यय meaning चिरकाल। “अपवर्गं तृतीया”। अव्ययत्वादिभक्तिज्ञोपः।

2. यत्सत्यम्—A compound अव्यय meaning नूनम्, निश्चितम् surely, really &c.

3. विरश्चिमिति। अन्वयः—अथ मम परितीषः साध्वसवशात् कल्पस्य विरश्चिं प्रथयतितराम्, अविस्मष्टां दृष्टिं बाधपटलैः तिरश्चयतितराम् ; नरलक्षणां वाचीं गद्गदतया जडयतितराम् ; (इति) जरायाः साहाय्यं कुरुते हि। व्याख्या—‘अथ मम परितीषः’ स्वामिसन्दर्शनानन्दः ‘साध्वसवशात्’ आकुलतादौतीः जराजनितस्य ‘कल्पस्य विरश्चिम्’ आतिशयस्य ‘प्रथयतितराम्’ नितरां तनोति। जरया ‘अविस्मष्टाम्’ अविशदां ‘दृष्टिम्’ आनन्दोत्थैः ‘बाधपटलैः’ नयनसलिलशालैः ‘तिरश्चयतितराम्’ भूयोऽपि क्रादयति। जरया ‘नरलक्षणां वाचीः’ यस्यां तादृशीं ‘वाचीं’ श्रुताच्चरां वाचम् आनन्दजनितया ‘गद्गदतया’ अव्यक्तभासेन ‘जडयतितराम्’ अतिशयेन जडयतीति। इत्यम् आनन्दः ‘जरायाः’ बाधकस्य ‘साहाय्यं कुरुते हि’ सहायतां करोत्येव। शिखरिणी इत्यम्।

प्रथयतितराम्—प्रथ + चिच् + लट् तिप् + आहु क्रियाप्रकारे।

तिरश्चयतितराम्—अतिशयेन तिरस्करोति इति तिरस् + चिच् + लट् तिप् +

चाम क्रियाप्रकर्षे । Also see तिरयति, Act III, para 13. Here As. N, Tarka., &c. read तिरयति पुनः । Boht. has तिरयतितराम् । As. B reads तिरयतितरौ which is obviously a copyist's slip for तिरयतितराम् । This reading is preferred because it preserves uniformity with प्रथयतितराम् and जडयतितराम् ।

6. गङ्गदतया—गङ्गद वाक्यस्वरूपेण is of the कङ्गादि class. गङ्गयति इति गङ्गद + थक् स्तार्थे + चच् कर्त्तरि गङ्गदः lisping तस्य भावः &c.

7. जरायाः साहाय्यम् &c.—It helps जरा because it intensifies the effects of जरा as described in the first three lines.

23. विदू—(अग्रे भूत्वा) एद् एद् अमञ्चो [एतु एतु अमात्यः] ।

Jest.—(*Coming to the fore*) Proceed, let minister proceed.

वसु—(विदूषकस्य कण्ठे रत्नमालां दृष्ट्वा अपवार्य) बाभ्रव्य, जाने सैवेयं रत्नमाला या देवेन राजपुत्रेण प्रस्थानकाले दत्तेति ।

Vasubhuti—(*Noticing the string of pearls on the jester's neck—Aside*) Babhravya, I am sure this is the very string of pearls which was given by Sire to the princess at the time of parting.

बाभ्र—अमात्य, अस्ति सादृश्यम् । तत् किं वसन्तकादवगच्छामि प्रभवमस्याः ?

Babh.—Minister, likeness there is ; so shall I enquire about its accession from Vasantaka ?

वसु—बाभ्रव्य, सा सैवम् । महति राजकुले रत्नानां बाहुल्यात्तु दुर्लभो भूषणानां संवादः । (इति परिक्रामति) ।

Vasu.—Don't, Babhravya don't do so. Likeness of ornaments is not rare in a mighty royal house from its richness of gems.

विदू—(राजानमुद्दिश्य) एसो क्वु महाराओ । ता उब-
सप्पदु अमच्चो [एष खलु महाराजः । तदुपसर्पतु अमात्थः] ।

Jest.—(*Pointing at the king*) Here is the king, so let minister approach.

वसु—(उपसृत्य] विजयतां महाराजः ।

Vasu.—(*Approaching*) Let the mighty king prosper.

राजा—(उत्थाय) आर्थ्य अभिवादये ।

King.—(*Rising from seat*) I salute you, Noble Sir.

वसु—आयुषान् भव ।

Vasu.—May you live long.

राजा—आसनमासनमार्याय ।

King.—A seat, a seat for Noble Sir.

विदू—एदं आसनं उबविसदु अमच्चो [एतदासनम् उप-
विशतु अमात्थः] । (वसुभूतिरुपविशति) ।

Jest.—Here is a seat, let minister sit down. (*Vasubhuti sits down*).

बाभ्र—देव, बाभ्रव्यः प्रणमति ।

Babh.—Sire, Babhravya prostrates himself.

राजा—(पृष्ठे हस्तं दत्त्वा) बाभ्रव्य, इत आस्यताम् ।
(बाभ्रव्य उपविशति) ।

King.—(*Placing his hand on his back*) Babhravya, sit down here. (*Babhravya sits down*).

विदू—अमञ्च एसा देवी वामवदत्ता पणमदि [अमात्य,
एषा देवो वासवदत्ता प्रणमति । ।

Jest.—Minister, here is queen Vasavadatta prostrating herself.

वाम—अञ्ज पणमामि [अर्थ्य पणमामि] ।

Vas.—Noble Sir, I salute you

वसु—आयुष्मति. वत्सराजमदृशं पुत्रमाप्नुहि । (सर्वे
उपविशन्ति । ।

Vasu.—O long-lived-one, may you get a son resembling the king of Vatsa. (*All sit down*).

Benq. विदू—(आगे बाईरा) चलून, अमात्या चलून । वश—(विदूषकेर गलाय रत्नमाला देखिरा जनास्तिके) वाञ्छवा, आमातर मने हय, यावार समये महाबाज कन्हाके ये रत्नमाला दिवाहिलेन, ए सेई । वाञ्छ—अमात्या, सेई रकम बटे । तवे बलशुकके जिज्यासा करिव, ए कोथार पाहिल ? वसु—ना, वाञ्छवा, ता करिण ना । एत वड राजसंसार, रत्न एथाने कतई आछे, अलङ्कारेर म्मिल हण्णया आकर्ष्य नय । (परिक्लमण) । विदू—(राजाके देखाहिरा) এই মহाराজ, अमात्या এগিরে বান্ । বসু—(কাছে গিয়া) মহারাজের জয় হউক । রাজা—(উঠিরা দাঁড়াইয়া) অর্ধ; প্রণাম করি । বসু—দীর্ঘায়ু হউন । রাজা—আসন, আর্ধের ঞ্চ আসন একথানি । বিদূ—এই যে আসন, অমাত্যা বহন । (বহুভূতির উপবেশন) । বাञ्छ—মহারাজ, বাञ्ছবা প্রণাম করিতেছে । রাজা—(পিঠে হাত দিয়া) বাञ्ছবা, এইখানে বস । (বাञ্ছবোর উপবেশন) । বিদূ—অমাত্যা, দেবী বাসবদত্তা প্রণাম করিতেছেন । বাস—আধা, প্রণাম করি । বসু—আয়ুষ্মতি, বৎস 'জের মত গুণবান্ পুত্র লাভ কর । (সকলের উপবেশন) ।

CHARCHA

1. प्रस्थानकाल—The string of gems was made for her long before the journey was undertaken. It was, possibly, from this very string of pearls that the princess got her name Ratnavali. It was delivered to her at the time of parting.

2. संवादः—साहचर्यम् । मम् + वद् means to agree. Comp. “अस्य बालकस्य उपसंवादिनी ते आहतिः”—Sak. VII.

3. विनयतां महाराजः—*Tarka.* &c. read जयतु जयतु देवः । But that is the form of address from one of the king's own servants.

4. आशुशान् भव—As. N, Boht. &c. read श्रेयान् भूयाः । श्रेयान् there means ‘very famous’ अतिप्रशस्त । “श्रेयी मन्त्री श्रेमे धर्मति प्रशस्ते च वाच्यवत्” इति मेदिनी ।

24. राजा—आर्य्य वसुभूते, अपि कुशलं तत्रभवतः
मिंहलेश्वरस्य ?

King.—Noble Vasubhuti, is it all well with the revered king of Simhala ?

वसु—(ऊर्ध्वमवलोक्य निःश्वस्य च) देव, न जाने किं
विज्ञापयामि मन्दभाग्यः । (अधोमुखस्तिष्ठति) ।

Vasu.—(Gazing upward and sighing) O king, I do not know what to report, ill-fated as I am. (Remains with face down-cast).

वास—(सविषादमात्मगतम्) हृदो हृदो किं दाणिं वसु-
भूदो कथयस्वदि [हा धिक् ! हा धिक् ! किमिदानीं वसु-
भूतिः कथयिष्यति] ?

Vas.—(In grief—to herself) O fie ! O fie ! What is it Vasubhuti is going to tell ?

राजा—वसुभूते, कथय । किमेवं पर्याकुलयसि ?

King.—Vasubhuti, speak out. Why do you perplex us thus ?

बाभ्र—(अपवार्य्य) अमात्य, चिरमपि स्थित्वा यत् कथ-
नीयं तदिदानीमेव कथ्यताम् ।

Babh.—(*Aside*) Minister, let it be said now what has to be said even after waiting long.

वसु—(मासम्) देव, न शक्यं निवेदयितुं तथाप्येष-
कथयामि मन्दभाग्यः । यासौ सिंहलेश्वरेण स्वदुहिता रत्नाव-
वली नाम आयुष्मती वासवदत्तां दग्धामुपश्रुत्य देवाय पूर्व-
प्रार्थिता मती दत्ता—

Vasu.—(*In tears*) Sire, it is unspeakable, yet, ill-fated as I am, I tell you. The long-lived daughter named Ratnavali who had been sought after in marriage by Sire and was betrothed unto you by the king of Simhala on hearing that Vasavadatta was consumed in a fire—

राजा—(अपवार्य्य) देवि, किमिदमलीकं त्वन्मातुना-
मात्यः कथयति ?

King.—(*Aside*) My queen, what fib is this your uncle's minister uttering ?

वास—(विहस्य) अज्जउत्त अहं वि ण आणामि को एत्थ
अलिपं मन्तेदि त्ति [आर्य्यपुत्र, अहमपि न जानामि कोऽत्र
अलीकं मन्थयते इति] ।

Vas.—(*Laughing*) My husband, I again do not know who is uttering fibs in this matter.

विदू—तदो ताए किं संवृत्तम् [ततस्तस्याः किं संवृत्तम् ।

/est. —What happened unto her thereafter ?

वसु—सा च युष्मदन्तिकमस्माभिरानीयमाना यानभङ्गात्
सागरे निमग्ना । (इति रुदन्नधोमुखस्तिष्ठति) ।

Vasu.—And she was drowned in the sea through shipwreck while being escorted by us to Your Highness' presence. (*Stops weeping with head down-cast*).

Beng. ରାଜା—ଆର୍ଷା ବହୁତୁତି ମାନନୀୟ ସିଂହଲେଷ୍ଠରର ମଞ୍ଚଳ ତୋ ? ବହ—
(ଆକାଶର ଦିକେ ଚାହିରା ଦୀର୍ଘ ବିଃସାମ ଫେଲିରା) ମହାରାଜ, ଆମ୍ଭି ହତତାଗ୍ୟ, କି ଉତ୍ତର
ମିବ ଜାନି ନା । (ଅଧୋମୁଖେ ଅବହାନ) । ବାସ—(ସବିଷାଦେ ଅଗତ) ହା ଥିକ୍ ! ହା ଥିକ୍ !
ନା ଜାନି ବହୁତୁତି କି ବସିବେ । ରାଜା—ବହୁତୁତି ବଳ, କେନ ଏ ଥାବେ ଆମାଦିଗକେ
ବ୍ୟାକୁଳ କରିତେହ ? ବାଜ—(ଜନାଣ୍ଡିକେ) ଅମାତ୍ୟ, ପରେଓ ଯତନ ବଳିତେହେ ହଇବେ,
ଏତନହେ ବଲିରା ଫେଲ । ବହ—(ମଞ୍ଚଳନେତ୍ରେ) ମହାରାଜ ଏ ବଜିବାର କଥା ନର । ତଥାପି
ଆମି ହତତାଗ୍ୟ ବଳିତେହି—ସେହି ବେ ସିଂହଲେଷ୍ଠରର ହତାବଳୀ ନାମେ ଆଶୁଅତୀ କନ୍ଧାକେ
ମହାରାଜ ଆର୍ଷନା କରିରାହିଲେନ ଓ ପରେ ବାସବଦନ୍ତା ପୁଢ଼ିମା ଭରିଗାହେନ ଚୁନିରା ମହାରାଜକେ
ସିଂହଲେଷ୍ଠର ବାନ୍ଦାନ କରିଲେନ— । ରାଜା—(ଜନାଣ୍ଡିକେ) ଦେବି, ତୋମାର ମାମାର ମତ୍ତୀ ଏ କି
ସବ ମିଧ୍ୟା ବଳିତେହେନ ? ବାସ—(ହାଲିରା) ଆଗ୍ୟପୁତ୍ର, ଜାନିନା, କେ ମିଧ୍ୟା ବଳିତେହେ ।
ବିଦୁ—ତାର ପର ତାର କି ହଇଲ ? ବହ—ତାହାକେ ମଞ୍ଚେ କରିରା ଆମରା ଆପନାର ନିକଟେ
ଆସିତେହିଲିମ, ସେହି ସମୟେ ମଞ୍ଚେ ଜାହାଜଢୁବାତେ ସେ ଜଳମୟ ହଇଗାଚେ । (କାନ୍ଦିତେ
କାନ୍ଦିତେ ଅଧୋମୁଖେ ଅବହାନ) ।

CHARCHA

1. किमिदानीं वसुभूति: &c.—इदानीम् is वाक्यालङ्कारे । It is idiomatic and has no special sense.

2. किनीषं पर्याकुल्यसि—पर्याकुलान् करीषि इति पर्याकुल + चिच् + अद् द्विप् । The text is from As. B. Boht. reads कथय पर्याकुल इवाजि । Tarka's reading is कथं पर्याकुल इवासि ।

3. चिरमपि &c.—You cannot tell a different story by merely taking time, so the sooner you speak out the speedier is the relief from the load that now oppresses you.

4. धीसौ &c.—Construe—यानौ आयुष्मती रत्नावली नाम खड्गिता पूर्वप्रार्थिता सती वासवदत्तां दग्धामुपशुत्य सिंहलेश्वरेण देवाय दत्ता । Here the sentence is interrupted, and later on it is completed. (See below).

5. किमिदमलीकम् &c.—The king is not yet informed of what Yaugandharayana has been doing (See Act II, para 12), hence he is surprised at what Vasubhuti tells him (अलीक कथयति) ।

6. विद्वस्य &c.—The queen knows all. The marriage was planned in consultation with her. Hence she laughs at the king's surprise, avoids a direct reply, and evasively remarks— I do not know who tells the lie. 'अत्र' अस्मिन् प्रसावे विवाहप्रसङ्ग इत्यर्थः 'अलीकं कः सन्दधते' मन्त्रातुलामाख्यो वसुभूतिर्वा त्वदामाख्यो वा यौगन्धरायणः 'इति न जानामि' । That there is अलीक in it is undoubted because I am not dead. It is difficult to say if Yaugandharayana the inventor of the story is the liar or Vasubhuti who repeats it now in good faith.

7. सा च &c.—अस्माभिः, i. e., by myself and बाभ्रव्य । अस्मदी इधीश इति बहुवचनम् । रत्नावली was actually निमग्ना । Vasubhuti and Babhravya do not know that she was subsequently saved. Vasubhuti's speech is given here as is seen in Boht. with the exception that instead of the simple आनीयमाना of the original I give अस्माभिरानीयमाना from As. B. This is necessary because without this the king remains ignorant of the fact that वसुभूति and बाभ्रव्य were with रत्नावली when the vessel foundered, consequently his remark "ननु एतावदेव ते निदर्शनम्" (para 25) becomes

meaningless. As. B and As. N give Vasubhuti's speech differently. As. B has :—

वसु—(सास्रम्) देव न शक्यते कथयितुं तथाप्येष कथयामि मन्दभाग्यः ।
यासौ सिंहलेश्वरस्य दुहित्वा रत्नावली नाम सा आयुष्मती सिद्धादेशेनादिष्टा योऽस्याः
पाण्ड्यदृष्टं करिष्यति स सार्वभौमा भविष्यतीति । तत्प्रत्ययात् द्रैवस्यार्थे यौगन्ध-
रायणेन प्रार्थिता । ततः सिंहलेश्वरेण देव्याः खेदं परिहरता न दत्ता । ततो
देवेन लावणकेन दाहमुत्पाद्य देवो दग्धेति तदन्तिकं बाधस्यः प्रहितः । पुनरपि
देवेन प्रार्थिता । ततस्तत्र भवता सिंहलेश्वरेण चिन्तितं देवेन सहात्मकं सन्ध-
नोपी मा भवतु इति सा रत्नावली देवाय भवने दातुमस्माभिरानीयते (?) । ततो
देवो लावणकेन वक्रिणा दाहमुपसृज्य (?) मा च देवाय प्रतिपादयितुमस्माभिरानीय-
माना समुद्रे यानभङ्गात्रिमया । (इति रुद्रप्रथीमुखलिङ्गिति) ।

As. N's version is :—

वसु—(सास्रम्) देव न शक्यं निवेदयितुं तथाप्येष कथयामि मन्दभाग्यः ।
यासौ तत्रभवतः सिंहलेश्वरस्य दुहित्वा रत्नावलीनाम आयुष्मती सिद्धादेशेनादिष्टा
योऽस्याः पाण्ड्यदृष्टं करिष्यति स सार्वभौमा राजा भविष्यति । तत्प्रत्ययात् यौग-
न्धरायणेन बहुशः प्रार्थ्यमाना सिंहलेश्वरेण वासवतायाश्चित्तखेदं परिहरता न दत्ता ।
ततो देवो दग्धेति वार्तामुत्पाद्य देवाय प्रतिपादयितुमानीयमाना समुद्रे यानभङ्गात्—
(इति रुद्रप्रथीमुखलिङ्गिति) ।

These two versions agree in the main. But Vasubhuti could not have said what these versions attribute to him here, for the very simple reason that the entire plot of Yaugandharayana is laid bare by this speech. Vasubhuti turns Yaugandharayana inside out—a feat utterly impossible in respect of an astute diplomat of the latter's stamp. Yaugandharayana's plans were known to the queen alone, and to no third person. It would be absurd to suppose that he took into confidence the minister of the very king whom he wanted to hood-wink

with the story of the conflagration at Lavanaka. We have therefore rejected As. B and As. N and adopted Boht's text. In further support we find later Yaugandharayana himself divulge his plot and when he comes up to the point when Babhravya is sent to Simhala, the king interrupts him saying "अतःपरं श्रुतं मया—I know what followed—proving conclusively thereby that what preceds was not heard by the king, Vasubhuti did not tell him that.

२५. वास—(सास्त्रम्) हा हृदमि मन्दभाङ्गो । हा वह्निनि रक्षणावलि कश्चिं दाणिं सि । देहि मे पडिवाञ्चणं । हा हतास्त्रि मन्दभागिनी । हा भगिनि रत्नावलि, कुत्रे-दानौमसि ? देहि मे प्रतिवचनम् ।]

Vas.—(*In tears*) Alas ! I am lost, ill-starred as I am. Ah ! cousin Ratnavali, where are you now ? Give me an answer.

राजा—देवि, समाश्रसिहि समाश्रसिहि । दुरवगाहा गतिर्देवस्य । यानभङ्गपतितोत्थितौ ननु एतावेव ते निदर्शनम् । (इति वसुभूतिबाभ्रव्यौ दर्शयति) ।

King.—Cheer up, my queen, cheer up. Inscrutable is Destiny's course. Well, these two themselves, gone down through ship-wreck and come up, are instances unto you. (*Points at Vasubhuti and Babhravya*).

वास—अञ्जउत्त जुञ्जदि एदं परं कुतो मम एत्तिअं भाअहेअं [आर्य्यपुत्र, युज्जते एतत् । परं कुतो मम एतावत् भागधेयम्] ?

Vas.—My husband, this is reasonable ; but whence such luck unto me ?

নেপথ্যে—(মহান কলকল :)

হৃদ্যাণাং হিমশৃঙ্খলমিব নিচয়ৈর্চিষামাদধান:

সান্দ্রোদ্যানদ্রুমাশ্লপন পিশুনিতাত্মস্তৌরাভিতাপ: । পূঃ ৩৮

কুর্বন্ শ্রোড়ামহীধ্রং মজলজলধরশ্যামলং ধূমপাতৈ

বৈশ্ব শ্রোষান্যৌষিজজন ইহ সহমৈবৌল্যিতোন্ত:পুরেঃগ্নি: ॥৩=॥

In the Tiring Room—(*A great hubbub and then*) Here, in the inner apartments has, all of a sudden, broken out this fire with its masses of flames as if imparting unto the mansions the charm added by golden turrets ; (this fire) having its very fierce heat indicated by the fading of the tops of the dense-foliaged trees of the garden ; (This fire) rendering the pleasure-hill blue like a rain-cloud by the settling of smoke ; (this fire) making the female-folk overcome with the dread of burning.

Beng. বাস—(সজলনেত্রে) হা ! শোড়া কপাল আমাব । আমি গেলাম ! হা ভগ্নিনি রত্নাবলি, তুমি কোথায়, আমার কথার উত্তর দাও । রত্না—দেবি, ঠাণ্ডা হও । দৈবের গতি বৃষ্টিবার বো নাই । কাহাজুবিতে এঁরা ও পড়িয়া আবার উঠিয়াছেন । এঁরাই প্রমাণ । (বহুভূতি ও বাতবোর প্রতি অজুনির্দেশ) । বাস—আর্ষাপুত্র, কথটা ঠিক । কিন্তু আমার এমন কপাল কৈ ? নেপথ্যে—(মহান কলকল শব্দ ও তার পর) অন্ধরমহলে হঠাৎ আগুন লাগিয়াছে । আগুনের শিখার বেদন বরঙলিড়ে হৃদয় হৃদয় সোখার চৌপদ পরাইয়া দেওয়া হইয়াছে । অসহ্য ভেঙ্গে বাগানের ঘন পাতার গাছগুলির আগা শুকাইয়া উঠিতেছে । আরোদের পাহাড়খানির উপরে ধোঁয়া বসিয়া উহাকে একখানি সজল মেঘের মত করিয়া তুলিয়াছে । যেরেরা পুড়িয়া মরিবার ভয়ে চীৎকার করিতেছে :

CHARCHA

1. मन्दभागिनौ—मन्दो भागः मन्दभागः bad lot. सः अस्ति अस्त्राः &c.

2. दूरवगाहा—दुःखेन अवगाह्यते इति दूर- + अव + गाह् + घञ् कर्मणि । This is 'Tarka's reading. Boht. reads दुर्यहा । As. B has दूरववाधा and As. N's reading is दुरवगहा ।

3. यानभङ्ग &c.—पृथं पतिता पथान् उच्यितौ पतितोच्यितौ । यानस्य भङ्ग । नेन पतितोच्यितौ । यान is As B's reading. As. N, 'Tarka., &c. : read वाहनभङ्ग &c. Boht. has वहनभङ्ग &c.

4. निदर्शनम्—निदर्शते अनेन इति नि + दृश् + णिच् + ल्युट् करणं । Comp. "प्रभूरेव निदर्शनम्"—Sak. II. 'एता एव' अस्मिन् विषये दैवगन्त-दूरवगाह्यते 'ते' तव 'निदर्शनं' प्रसाधम् ।

5. भागधेयम्—भाग इति भाग + धेय स्वार्थं भागधेयम् lot, destiny. In this sense it is neuter, but masc. when meaning कर rent. 'भागधेयः पुनः करे । दायादे भागधेयं तु भाग्ये" इति कैमः । After this As. B has—"राजा—(अपवार्यं) बाभ्रव्य, किमेवमिति सर्वथा नावगच्छामि । बाध—देव, श्रूयताम्" This sort of confidential talk on receipt of the report of such a shocking death of a near relation seems unnatural. As. N omits it.

6. हर्षाणामिति । अन्वयः—इह अन्तःपुरे सहसैव एष सान्द्रोद्यानद्रुमाद्य-स्वपनपिपुनिताम्यन्ततीव्राभितापः प्रोषार्कयोषिज्जनः अपिः अर्चिषा निचयैः 'हर्षाणां हेमशङ्कशियम् आदधान इव धूमपातैः क्रीडामहीषं सजलजलधरश्यामलं कुर्वन् उच्यते । व्याख्या—'इह' अस्मिन् 'अन्तःपुरे' अन्तरीधे 'सहसा एव' अतर्कितसंघ 'एष सान्द्राणां' निविडपनाणाम् 'उद्यानद्रुमाणाम्' उपवनहवाणां यानि 'अथास्ति' तेषां 'स्वपनेन' स्वानतया 'पिपुनितः' सुचितः 'अत्यन्ततीव्रः' परमकठोरः 'अभितापः' उच्छता यस्य तादृशः अतएव 'प्रोषाम्' दाम्नाम् 'आर्कः' भीतः 'योषिज्जनः' पुर-कामिनोगणः येन हेतुना यस्य हेतोः यस्मिन् हेतौ वा तादृशः 'अपिः अर्चिषां निचयैः' ज्वालानां मसृष्टैः 'हर्षाणां' प्रासादानां 'हेमशङ्कजतां' क्षर्यचूडाविहिता

‘श्रिय’ श्रीभान् ‘आदधान इव’ जनयन्निव अपि च ‘धूमपातैः’ धूमावतारैः ‘क्रीडा-
महोन्न’ विहारपर्यन्तं ‘सजलः’ जलपूर्णः, वषट्कोन्मुख इत्यर्थः यः ‘जलधरः’ मंघः तमिव
‘श्यामन्’ नीलं ‘कुर्वन् उल्लितः’ प्रज्वलितः । सग्धरा इवम् ।

7. ह्यर्थाणाम् &c.—The houses had bare tops without turrets attached. As the flames played upwards and overreached the house tops, they looked like so many turrets—turrets of gold—furnished to the houses.

8. सान्दीवान् &c.—स्त्रै + णिच् + ल्युट् भावे स्वपनम् fading. पिशुन
is सूचकं indicato “पिशुनी खलसूचकी” इत्यमरः । पिशुनेन यीजितः इति
पिशुन + णिच् (नामधातु) + क्त कर्मणि पिशुनितः provided with an in-
dicator, *i. e.*, indicated सूचितः । Comp. “पिशुनयति रघुक्षे श्रीकर-
क्लृप्तनेमि.”—Sak. VII. The trees were सान्द्र with a dense foli-
age ; even they faded, hence पिशुनिताख्यन्ततौत्राभितापः । Again
even the tops of these trees faded, hence the heat was so great
that its fury was not mitigated by the dense foliage under-
neath so पिशुनिताख्यन् तौत्रप्रतापः ।

9 क्रीडामहोन्नम्—महोन्नं धरतीति महो + धृ + क्त कर्त्तरि मूलविभुजादि.
महोन्नः a hill. क्रीडाया महोन्नः a small artificial hillock—an orna-
mental addition to the garden.

10. प्रीषात् &c.—आ + ष्ट + क्त कर्मणि आर्त्तः distressed, see-
व्याख्या । Or dissolve thus—प्रीषेण ऋतः प्रीषात्तः reached by burn-
ing, *i. e.*, threatened with burning. प्रीषात्तः यीषिञ्जनः वेन । Or
again प्रीषेण प्रीषादा आर्त्तः यीषिञ्जनः यञिन् तादृशं qualifies चन्तःपुरे ।
प्रीषात्तं यीषिञ्जने इह = प्रीषात्तं यीषिञ्जन इह ।

26. अपि च

दिव्या दाहप्रवादोऽयं योऽभूत्त्वावाणके पुरा ।

करिष्यन्निव तं सत्यमयमग्निः समुत्थितः ॥ ७८ ॥

Besides—This fire has broken out as if to make true the

rumour of the burning of the queen which formerly arose at Lavanaka.

राजा—(ससम्भ्रममुत्थाय) कथमन्तपुरेऽग्निः । कष्टं
देवो वासवदत्ता दग्धा ! हा प्रिये वासवदत्ते ।

King—(Rising in haste) How so ! Fire in the inner apartments. Alas ! the queen Vasavadatta is burnt down. Ah ! My darling Vasavadatta

वाम—अञ्जुत्त परित्ताभ्राहि परित्ताभ्राहि [आर्य्यपुत्र,
परित्रायस्व परित्रायस्व] ।

*Vas.—*Help, my husband, help.

राजा—अये कथमतिसम्भ्रमादिहस्यापि देवी नोपलक्षिता ।
(देव्याः पाणिं गृह्णीत्वा आलिङ्ग्य) देवि, ममाश्वसिहि समा-
श्वसिहि ।

*King.—*O how so ! The queen was not noticed by me through extreme flurry though standing by my side. (*Taking the queen by the hand and embracing*) Cheer up, my queen, cheer up.

वाम—अञ्जुत्त मए अत्तणो किदे ण भण्णदं । एसा क्खु
मए निग्घण्णाए इध निअङ्गेण संजमिदा माअरिष्सा विवज्जदि,
ता परित्ताअदु अञ्जुत्तो [आर्य्यपुत्र, मया आत्मनः कृते न
भणितम् । एषा खलु मया निर्घृणया इह निगङ्गेन संयमिता
सागरिका विपद्यते । तत् परित्रायतामार्य्यपुत्रः]

*Vas.—*My husband, this is not said by me for my own sake. Sagarika is perishing here bound down with a chain by me the ruthless ; so let my husband save her.

राजा—कथं देवि, सागरिका विपद्यते ! एष गच्छामि ।

King—How so ! Sagarika perishing ! Here I go my queen.

Beng. आवाव, एर आगे लावाणके देवीर दाहेर ये प्रवाद उठ्ठिवाहिल, ताहा ततो परिणत कविवे बलिग्राह्येन एवारे एह आगुन धरियाछे । राजा—(ससन्नमे उठ्ठिया) से कि । अन्तःपुरे अग्नि ! कि कठे, देवी वासवदत्ता पुड्गिया मरिलेन । हा जेरे वासवदत्ते । वास—रक्षा ककन, आर्षापूत्र रक्षा ककन । राजा—वाः, नितांश वास हईरा पड्गियाह, देवी ये काहेहै दाड़ाईरा सेदिके लक्षा हरन नहि । (देवीव हस्त धरिया आनिजन करिया) आशस्त हउ, देवि आशस्त हउ । वास—आर्षापूत्र आग्नि निजेर जञ्ज बलितेछि ना । आमि मराहीन हईवा सागरिकाके एखाने शिकल दिरा आटुकाईरा राधिराह, से बेठारी पुड्गिया मरिते चलिल । ताके बांछान । राजा—से कि ! सागरिका पुड्गिया मरितेछे । देवि, आमि चलिमा ।

देव्या इति । अन्वयः—पुरा लावाणके यः अयं देव्याः दाहप्रवादः अभूत् तं सत्यं करिष्यन्निव अयमग्निः समुत्थितः । व्याख्या—‘पुरा’ पुर्यं ‘लावाणके’ तदास्थं यानि ‘यः अयं देव्याः’ वासवदत्तायाः ‘दाहस्य प्रवादः’ जनवादः दग्धा देवी इति मिथ्योक्तिरित्यर्थः ‘अभूत् तं’ प्रवादं ‘सत्यं करिष्यन्निव’ तत्तत् एव देवीं ध्वंस्यन्निव । ‘अयमग्निः’ एषः अन्तःपुरगती बह्निः ‘समुत्थितः’ प्रज्वलितः । प्रवादश्चेत् कथं सत्यं क्रियेत? तत् “देव्या दाहः प्रवादीऽयम्” इत्यादि युक्तं प्रतिभाति । इत्थं व्याख्यायताम्—‘लावाणके देव्या दाहः अभूत्’ इति ‘अयं पुरा प्रवादः’ आसीत् । अयं तु ‘सत्यं’ तास्विकं ‘तं’ देव्या दाहं करिष्यन्निव अयमग्निः समुत्थितः ।

CHARCHA

1. लावाणके—लावाणक is a village in the land of Vatsa close to Magadha. “युक्त्या लावाणकं याम सङ्घ देव्या हृषीक च । पर्यन्ते मगधासन्नवर्ती हि विषयीऽस्ति सः ॥”—*Kathasaritsagara*. As. B, As. N, Boht. read लावाणक, which is a copyist's slip for लावाणक as will appear from the quotation above. It must not be

supposed that the कथासर्विसागर is wrong and its लावाणक is a slip for लावणक । Bhasa, from whom श्रीहर्ष takes his story, writes लावाणक, thus “लावाणके हतवहेन हताङ्गयष्टिं तां पद्मिनीं हिमहतामिव चिन्तयामि” । In this the metre वसन्तिलक does not admit of the substitution लावणक ।

2. निष्ठंश्या &c.—घृणा is करुणा pity. “जुगुप्साकरुणे घृणे” इत्यमरः । निगता घृणा अस्याः निष्ठंश्या । तथा । इह here अस्मिन् अन्तःपुरे ।

27. वसु—देव, किमकारणमेव पतङ्गवृत्तिः क्रियते ?

Vasu.—Sire, why is this part of a moth being played for but a poor reason ?

बाभ्र—देव, युक्तमाह वसुभूतिः ।

Babh.—Sire, Vasubhuti speaks the truth.

विदू—(राजानमुत्तरीये गृहीत्वा) भो मा क्व, साहसं करेहि [भो मा खलु साहसं कुर्व] ।

Jest.—(*Holding the king by the wrapper*) Ho ! Do not indeed act rashly.

राजा—(उत्तरीयमुत्सृज्य) धिसूर्ष ! सागरिका दहते किमस्माभिः प्राणा भ्रियन्ते । (इति ज्वलनप्रवेशं नाटयित्वा धूमाभिर्भवं नाटयन्) ।

विरम विरम वञ्चे मुञ्चे धूमानुबन्धं

प्रकटयसि किमुच्चैरर्षिणां चक्रवालम् ।

विरहदुतभुजाहं यो न दन्धः प्रियायाः

प्रक्षयदहनभासा तस्य किं त्वं करोषि ॥ ८० ॥

King.—(*Dropping the wrapper*) Fie ! Idiot ! Sagarika is burning, why is life still retained by me ? (*Having acted*

entrance into the fire and acting oppression by smoke) Stay, fire, stay, stop the rush of smoke. What for do you display the soaring circle of flames? What can you do unto me that was not burnt by the fire of separation from my darling having the intensity of the fire of universal destruction?

Beng. বহু—মহারাজ, অকারণ কেন পতঙ্গের মত পুড়িয়া মরিবেন? বাত্র—মহারাজ, বহুভুক্তি ঠিক বলিয়াছেন। বিদু—(রাজার উত্তরীয় ধরিয়া) ওগো, দুঃসাহসের কাজ করিবেন না। রাজা—(উত্তরীয় হেলিয়া দিয়া) ঠিক মুখ, সাগরিকা পুড়িয়া মরিতেছে, আমার প্রাণ রাখিয়া কি কল? (অগ্নিপ্রবেশের অভিনয় করিয়া ধোঁয়ার আক্রমণের অভিনয় করিতে করিতে) থাম, অগ্নিদেব থাম। ধোঁয়ার প্রসর বন্ধ কর। এত উচ্চ করিয়া এই শিখার মণ্ডল আমার সন্মুখে ধরিতেছে কেন? প্রলবের আগুনের মত প্রবল শিয়ার বিরহানলে আমি দহ হই নাই, তুমি আমার কি আর করিবে?

CHARCHA

1. *কিনকারথন্ &c.*—অদময়ল্ কারথন্ অকারথন্ a poor reason, not reason enough for taking such a risk. The king himself giving up life for an ordinary woman is ridiculous. This is a very poor estimate of the king's moral worth. The *লজ্* here implies অদাময়ল্। “*লত্‌স্বাহ্‌স্মান্‌ভাবস্ব তদন্যল্ তদন্যতা। অদাময়ল্‌ বিদী-ধশ লজ্যর্থাঃ সত্‌ দকীর্ষিতাঃ ॥*” Here As. N reads *কিনিদনকারথন্ &c.*; As. B has *কিনিয়মকারথন্ &c.* Our text is from Boht.

2. *ভস্বরীযম্‌নুত্‌স্ব*—This is from As. B. As. N, Boht. &c. have *ভস্বরীযম্‌কার্‌ত্‌স্ব*—wresting the wrapper from Vidushaka's grasp. *ভস্বত্‌স্ব* gives a quicker release.

3. *অজামিঃ প্রাণাঃ &c.*—This is from As. B. As. N &c. have *অজামিঃ* for *অজামিঃ*। The stage-direction here is also from As. B. Boht. has simply *যুজামিঃ* নাটয়ম্।

4. विरमति । अन्वयः—हे वज्रे विरम विरम । धूमानुबन्धं मुञ्च । उच्चैः अर्चिषां अक्रवात् किं प्रकटयसि ? योऽहं प्रियायाः पल्लयदहनभासा विरहदुःखभजा न दग्धः तस्य त्वं किं करोषि ? आख्या—हे 'वज्रे विरम विरम' प्रशान्त्य प्रशान्त्य, अलं ज्वलित्वा, 'धूमानाम् अनुबन्धं' सातत्यं 'मुञ्च' जहाहि । निष्कलोऽयं धूमोद्गमः इत्यर्थः । 'उच्चैः' दूरगगनचारि 'अर्चिषां' ज्वालानां 'अक्रवात्' मण्डलं 'किं प्रकटयसि' कथं दर्शयसि, वधेव दर्शयसि इत्यर्थः । कुतो वथा इत्याह—'योऽहं प्रियायाः' सागरिकायाः 'पल्लयदहनस्य' कल्याणवज्रेः 'भास' इव 'भासी' यस्य तादृशेन 'विरहरूपेण दुःखभजा' वक्त्रिणा 'न दग्धः तस्य' मम 'त्वं' नगच्छ एवः अग्निः 'किं करोषि' न किञ्चिदपि । तन्युच्च महद्दहने प्रयासम् । अथकाशं तावद्वेदि गत्वा प्रियां मां चयामि । मालिनी वृक्षम् ।

28. वास—कथं मम दुःखभाङ्गणौ ए वञ्चनादो एव्मं अज्जवसिदं अज्जउत्तेण । ता अहं वि अणुगमिस्सं [कथं मम दुःखभागिण्या वचनादेवमध्यवसितमार्थ्यपुत्रेण । तत् अहमपि अनुगमिष्यामि] ।

Vas.—How so ! My husband has acted thus at the request of my miserable self. Then I too will follow.

विदू—(परिक्रामन्नगतो भूत्वा) भोदि अहं वि पथोव-
देसओ होमि [भवति, अहमपि पथ्युपदेशको भवामि] ।

Jest.—(*Going round and stepping in front*) Respected lady, I too will become your guide in the way.

वसु—कथं प्रविष्ट एव ज्वलनं वज्रराजः । तन्नमापि
दृष्टराजपुत्रो विपत्तैर्युक्तमिदं च आत्मानमाहुतौ कर्तुम् ।

Vasu.—How so ! The lord of Vatsa has really entered the fire ! So for me too, that has witnessed the death of the

princess, it is meet to make an offering of my body at this very spot.

बाम्भ—(सास्रम्) हा देव, किमिदमवस्तुन्येव भरतकुलं
संशयतुलामारोपितम् । अथवा किं प्रलापेन अहमपि भक्ति-
सदृशमाचरामि । (इति सर्वे अग्निप्रवेद्यं नाटयति) ।

Babh.—(*In tears*) Alas ! Sire, why is this race of Bharata placed on the scale of uncertainty in but a trifling matter ? Or what is good of raving ? Let me too act befitting my devotion. (*All act entrance into fire*).

Beng. এ কি ! আমি হতভাগিনী, আমার কথার আর্থাপূত্র এই কাজ করিলেন । তবে আমিও পক্ষাতে যাই । বিদু—(পরিক্রমণ করিয়া সন্মুখে বাইয়া) ঠাকরন, আমিও আপনাকে পথ দেখাইয়া চলি । বহু—সে কি ! বৎসরাজ যথার্থই আশুনে খাঁপ দিলেন ! তবে, আমার চক্কের উপর রাজকস্তা মরিলেন, আমিও এইখানেই অগ্নিতে আহতি হই, তাই ভাল । বাহু—(সম্বলনেত্রে) হা দেব, এ কি করিলেন ?; হুচ্ছ একটা কারণে ভরতের মহাবংশ লোপ করিতে চলিলেন ? অথবা প্রলাপ বকিয়া আর কি হইবে, আমিও ভক্তির অনুরূপ আচরণ করি । (সকলের অগ্নিপ্রবেশের অভিনয়) ।

CHARCHA

1. अश्ववसितम्—अधि + अश्व + वसि + क्त भावे ।
2. पथपदीयकः—उप + दिग् + क्तुल् कर्त्तरि उपदीयकः; guide. You are a woman ; the route is dangerous ; you require a guide.
पथः उपदीयकः । शेषवस्त्या वलासः ।
3. दृष्टराज &c.—‘दृष्टा राजपुत्र्याः’ रत्नावल्याः ‘विपत्तिः’ विलासः वदतस्य । राज्ञः सिंहासिन्यस्य दुहित्वा इति राजपुत्री । दुहित्व has become पुत्रद्व by ‘सूतीयराजभीमनीदम्नो दुहित्वस्य पुत्रद्व वा’ । ‘राजदुहिता is also allowable.

4. इहेव—The emphasis is on इह । This means that suicide is already decided upon. He cannot show his face again to Simhalesvara. The only question is when and where to die. He thinks this is the best time and place.

5. अचक्षुः—The chamberlain too thinks there was no occasion for the king to take this risk. अचक्षुः वत् a trifling matter. See अकारणम्, para 27.

6. भरतकुलम् &c.—Udayana was the sole representative of the race of भरत । Thus—जनमेजय—शतानीक—सहस्रानीक—उदयन ।

7. संशयतुलाम्—संशय doubt. तुला scales, steel-yard &c, संशयस्य तुला the scales of doubt. The idea is that Bharata's race is being weighed against doubt. Would doubt prevail, or would the race prevail ? भक्ति is भरतकुल भक्ति; hence उदयनं भक्तिः ।

29. (ततः प्रविशति निगडसंयता सागरिका) माग—
(दिशोऽवलोका) आः समन्ततो प्रज्वलितो हुतवहो [आः !
समन्तात् प्रज्वलितो हुतवहः] । (विचिन्व सपरितोषम्)
अञ्ज हुतवहो दिष्ट्या करिष्यति मे दुःखावसानं [अथ
हुतवहो दिष्ट्या करिष्यति मे दुःखावसानम्] ।

(Now enter Sagarika bound with a chain).

Sag.—(*Eying all round*) Ha ! the fire is burning all round. (*Reflecting—With satisfaction*) Luckily, the fire to-day will put an end to my misery.

राजा—अथे ! इयमासन्नहुतवहा सागरिका वसन्ते । तत्
त्वरितमेनां सन्भावयामि । (त्वरितमुपसृत्य) अथि प्रिये,
किमस्यापि मध्यस्थतया वसन्ते ?

King.—Ha ! Here is Sagarika standing with the fire close upon her. So I will help her quick. (*Hastily approaching*) Ah ! darling, do you still stand with indifference ?

माग—(राजानं दृष्ट्वा आत्मगतम्) कथं, अस्मत्पत्नी ।
ता एदं पेक्लिन्न पुणो मे जीविदाहिलासो समुप्यसो [कथम्
आर्थ्यपुत्रः ! तत् एनं प्रेक्ष्य पुनर्मे जीविताभिलाषः समुत्पन्नः] ।
(प्रकाशम्) परित्तान्नदु परित्तान्नदु भद्रा [परिचायतां परि-
त्रायतां भर्ता] ।

Sag.—(*Seeing the king—To herself*) How so ! My husband ! Well, on seeing him desire for life has come back to me. (*Aloud*) Help, master, help.

राजा—भोः, अलं भयेन ।

मुहूर्त्तमपि सद्यतां बहल एष धूमोद्गमः

(अयतोऽवलोक्य)

हृद्वा धिगिदमंशुकं ज्वलति ते स्तनात् प्रच्युतम् ।

(विलोक्य) मुहुः खलसि किं (निपुणमवलोक्य)

कथं निगडसंयतामि द्रुतं

नयामि भवतीमितः प्रियतमेऽवलम्बस्व माम् ॥ ८१ ॥ १

King.—Away with fear, O timid girl. Just for a moment bear with this burst of thick smoke. (*Looking in front*) Woe ! Fie ! This garment slipped from your breasts is burning. (*Observing*) Why do you stumble so often ? (*Eying closely*) How so ! You are fettered with a chain ! Hold on to me, darling, I will carry you quick from here.

CHARCHA

1. दिशोऽवलीक्य—This occurs in As. B.
2. चाः &c.—This is a mere statement of fact without reference to how it will affect her.
3. विचिन्त्य &c.—She now thinks of herself and is glad that an opportunity to die has at last come to her. This stage-direction also is taken from As. B.
4. अयि प्रियं &c.—This reference to her indifference is not quite in keeping with the occasion. Or perhaps it implies a hint that as by chance we are going now to die together let us die as befits ardent lovers. The remark is omitted by Boht &c. but occurs in As. B, As. N, *Tarka.* &c.
5. चार्थ्यपुत्रः—At these apparently her last moments she has every right to call him by this name *to herself* (चार्थ्यपुत्र) because she has been formally betrothed to him by her father, and then he loves her and she loves him. We say *to herself*, for, the king is aware neither of her betrothal nor of her high ancestry, and possibly he is not inclined to deem it anything more than an ordinary love-intrigue.
6. जीविताभिलाषः समुत्पन्नः—This is As. B's reading. As. N, Boht. &c. read जीविताशा संरक्षा । . But if we refer to the state of her mind, we see that she had no desire to live. The desire now arises (जीविताभिलाषः समुत्पन्नः) । She was determined to die, the question of hope to live (जीविताशा) does not arise at all. Hence जीविताशा संरक्षा is unsuitable.
7. मर्णा—When speaking aloud she cannot call the king चार्थ्यपुत्र (See note on चार्थ्यपुत्र above).
8. मुहूर्त्तमिति । व्याख्या—'बहुलः' गदः 'एषः धूमोद्भवः' इत्यत्कालं खीटः तत् 'मुहूर्त्तमपि' अथमपि पुनः 'सञ्चयताम्' अनुभूयताम् । 'अद्यतः' पुरः 'अवलीक्य'

वस्त्रं दृष्टमानं दृष्ट्वा आह—‘इहा धिक्’ विदो मं ‘क्षमात् न प्रच्युतं’ भष्टम् ‘इद-
मंष्टकं’ वस्त्रं ‘ज्वलति’ । ततः सागरिका भूपतितां दृष्ट्वा आह—‘किं’ किं निमित्तं
‘सुदुः’ वारं वारं ‘स्खलसि’ भूपतिता भवसि । ततो ‘निपुचमवलीक्य’ सूत्रं वीच्य
निगडं दृष्ट्वा आह—‘कथम्’ आश्चर्यं ‘निगडेन’ शङ्खलेन ‘संयता’ बद्धा ‘वसि’ ।
भवतु तत्रापि गतिरग्नि—हं ‘प्रियतमं माम् अवलम्ब्य द्रुतमिती भवतीं नयामि’ ।

9. सुदुःखं नपि—अपि implies समुच्चय—an additional moment.
You have suffered long, put up with it just one minute more.

10. इ—This is an अव्यय implying address. “इ म्यात् सन्धीधने
पादपुरषोऽनव्ययं शिवे” इति विश्वः ।

11. अवलम्ब्य &c.—The proposal is to lift her up and bodily
carry to a place of safety.

12. Remark—The stage-directions interspersed in the
body of the verse appear in As. N. As. Band Boht. omit them.

30. (कण्ठे गृह्णीत्वा निमोलिताक्षः स्पर्शसुखं नाटयन्)
अहो ! अथादपगतो मे सन्तापः : प्रिये समाश्रसिहि समा-
श्रसिहि ।

व्यक्तं लग्नोऽपि भवतीं न ध्वस्यति द्रुताशनः ।

यतः सन्तापमेवायं स्पर्शस्ते हरति प्रिये ॥ ८२ ॥

(उन्मील्याक्षिण्यो दिशोऽवलोक्य सागरिकाश्च मुक्ता) अहो
महदाश्चयम् !

ज्ञासौ गतो द्रुतवहस्तदवस्त्रमित-

दन्तःपुरम् (वासवदत्तां दृष्ट्वा) कायमवन्तिमृपात्मजेयम् ।

(Claspng her in the neck—Acting the pleasure of touch with
eyes closed) Ha ! the heat has left me in a moment ! Cheer up,
darling, cheer up—Clearly fire will not burn you even if in

touch ; for, my darling, this touch of yours removes heat itself. (*Opening the eyes, looking round and releasing the hold of Sagarika*) Ha ! A great marvel ! Whither is gone that fire ? These inner apartments wear the same look. (*Seeing Vasavaddatta*) How so ! This is the daughter of the king of Avanti !

वास—(राज्ञः शरीरं परामृशन्तो सहर्षम्) दिष्ट्या
अस्मदसरीरो अस्मत्तो [दिष्ट्या अस्मत्शरीरः आर्यपुत्रः] ।

Vas.—(*Feeling the king's person with her hand—With joy*)
Luckyly my husband has his person uninjured.

राजा—बाभ्रव्य एष—

King.—This is Babhravya !

बाभ्र—देव, इदानीं प्रत्यञ्जोवितोऽस्मि ।

Babh.—Sire, now I breathe again.

राजा—वसुभूतिरयं—

King.—This is Vasubhuti !

वसु—विजयतां महाराजः ।

Vasu.—May the great king prosper.

राजा—वयस्यः ।

King.—My friend !

विदू—जस्रदु जस्रदु भवं [जयतु जयतु भवान्] ।

Jest.—Prosper, do you prosper.

राजा—स्वप्ने मतिर्भ्रमति किं त्विदमिन्द्रजालम् ॥ ८३ ॥

King.—Is my mind wandering in a dream ? Or, is it magic ?

Beny. (गणा लडाहेरा धरिना, बुजिउठके पार्श्वध्वेन अडिनन करिउते करिउते)

আহা। মুহূর্ত্তমধ্যে আমার জালা জুড়াইয়াছে। প্রিয়ে, আশস্ত হও, আশস্ত হও। আশস্ত তোমার গায়ে লাগিলেও পোড়াইতে পারিবে না, কারণ তোমার স্পর্শে তাপট চলিয়া যায়। (চক্ষু মেলিয়া চারিদিক দেখিয়া ও সাগরিকাকে ছাড়িয়া দিয়া) এঃ। অতি অভূত! সে আশস্ত কোথায় গেল? অন্তরমহন যেমন ছিল, তেমনই আছে। (বাসবদত্তাকে দেখিয়া) এ কি! এ যে অবন্তিরাজকন্যা! বাস—(রাজার গায়ে হাত বুলাইতে বুলাইতে সহর্ষে) কি ভাগ্য! আঘ্যপুত্রের গায়ে লাগে নাই! রাজা—এ যে বাসব্য। বাস—মহারাজ, নিঃশাস ছাড়িয়া ধাঁচিলাম। রাজা—এই তো বহুকৃতি। বহু—মহারাজের জয় হউক। রাজা—বরস্ত্র যে! বিদু—জয় হউক, আপনার জয় হউক। রাজা—আমার মন কি স্বপ্নে যুরিয়া বেড়াইতেছে? না কি এ ইন্দ্রজাল?

অন্ধমতি। অর্থঃ—হঁ প্রিয় লব্দাঃপি হুতাশনঃ ভবতী ন ভদ্র্যতি ইতি অন্ধম্। যতঃ অর্থঃ তে স্বয়ঃ সন্নাপমব হুৱতি। ব্যাখ্যা—হঁ 'প্রিয় লব্দঃ অপি' লব্দঃ সন্নাপমব হুতাশনঃ ভবতী ন ভদ্র্যতি' ইতি 'অন্ধম্' স্ফুটমব। কথমিথ্যাহ—'যতঃ' যজ্ঞাত্ 'অর্থঃ তে স্বয়ঃ সন্নাপমব' দাহয়ক্রিমব 'হুৱতি' অপলযতি। লব্-স্বয়ঃদগ্ন স্তাপ এব অপলচ্ছতি অগ্নিবনপ্রির্জায়তে তত্ কথং দাহঃ ইতি ভাবঃ।

CHARCHA

1. যতঃ সন্নাপম্ &c.—Your touch removes heat. Hence if this fire touches you, it is the fire that will be injured by the loss of its heat. So you have nothing to fear.

2. ভবতী &c.—This is from Boht. As. B has স্বক্কা for সন্না। As. N, Tarka., &c read অশ্বিনী সমুন্দ্রীষ্য নিরৌচ্যৎ। But সাগরিকাঁ স্বক্কা or মুক্কা is necessary because the king did not continue clasping Sagarika as will be obvious below.

3. কাসী &c.—This is a verse the parts of which are distributed over the speeches that follow. Collecting them, we get :—

কাসী গমী হুতবহুদবস্থসিতদলঃপুং কথমবনিত্বপাকজেষম্।

বাহব্ব্য এব বস্তুমতিরথং বয়স্যঃ স্বপ্নমতিঅমতি কিং নিবদমিন্দ্রসাজম্ ॥৮২॥

व्याख्या—‘असौ इतवहः’ अग्निः ‘कृ गतः’ ? ‘एतत् अग्निः परं सा’ प्रथमा ‘अवस्था’ यस्य तादृशमेव अनग्निसृष्टमेव इत्यर्थः । ‘कथम् आश्चर्यम् इयम्’ एषा दृश्यमाना कामिनी ‘अवतिवृष्य’ प्रदीतस्य ‘आत्मजा’ वामवदत्ता अदग्धा एव अग्निना । ‘एषः वाभ्यम्’ अचतटं ह एव लक्ष्यते । ‘अयं वसुभूतिः’ तदवस्थ एव । ‘त्रयस्यः’ मखा वसन्तकीऽपि अदग्धः । अग्नी मे अग्निभ्रमः । तत् मदीया ‘मति’ मनो मे ‘स्वप्ने भ्रमति’ अटति किं स्वप्नो न एतदङ्गिदर्शनम् । ‘किं न’ अथवा किं न ‘इदम् इन्द्रजालं’ माया येन अनग्नी अग्निदृश्यते ?

4. इतवहः—इतं मन्त्रवत् प्रसिद्धं वस्तु । वहति प्रापयति देवभ्य इति वह + अच कर्त्तरिः वहः । इतस्य वहः ।

31. विदू—भो मा सन्देहं करेहि इन्द्रजालं क्व एदं । भणितं तेन दासीए पुत्रेण इन्द्रजालिण जह अवस्त्रं जेव्व देवेण एकां मे खेडणं दद्व्वं सि । ता तं उजेव्व एदं [भो मा सन्देहं कुव । इन्द्रजालं खल्वेतत् । भणितं तेन दास्याः पुत्रेण ऐन्द्रजालिकेन यथा “अवश्यमेव देवेन एकां मे खेलनकां द्रष्टव्यम्” इति । तत् तदेवैतत् ।

Jest.—Ho ! Cherish no doubts. It is magic undoubtedly. It was declared by that harlot's son the magician thus :—“One trick of mine will perforce have to be witnessed by Sire.” Well, this is that very trick.

राजा—देवि त्वहचनादियमानीता सागरिका ।

King.—My queen, here is Sagarika brought at your request.

वास—(सञ्चितम्) अज्जउत्त जाणितं मए [आर्यपुत्र ज्ञातं मे] ।

Vas.—(*With a smile*) I know it, my husband.

বসু—(সাগরিকাঁ দৃষ্টা অপবত্য্য) বাভ্রব্য, সুসদৃশীং
রাজপুত্রা ।

Vasu.—(*Seeing Sagarika—Aside*) Babhravya, this one is very much like the princess.

বাভ্র—অমাত্য, মমাপ্যেতদেব মনসি বর্ত্তে ।^১

Babh.—Minister, this is just what is in my mind too.

বসু—(রাজানমুদ্বিষ্ট্য) দেব, কুত ইয়ং কন্যকা ?

Vasu.—(*To the king*) Sire, whence is this damsel ?

রাজা—দেবী জানাতি ।

King.—The queen knows.

বসু—দেবি, কুত: পুনরিয়ং কন্যকা ?

Vasu.—Queen, whence again is this maiden ?

বাসু—অমত্ৰ এসা ক্বু সাগরদো পাষিদেতি মণিষ্য অমত্ৰ-
জোঅম্বরাশ্রয়েণ মম হৃত্যে ণিক্সিত্তা । অদো এষ সাগ-
রিণতি সহাবীশ্রদি [অমাত্য, এষা খলু সাগরত: প্রাপ্তা ইতি
মণিত্বা অমাত্যযৌগম্বরাশ্রয়েণ মম হৃত্তে নিশ্চিত্তা । অতএব
সাগরিকা ইতি শব্দ্যতে ।।

Vas.—Minister this one was entrusted with me (*lit.* into my hands) by minister Yaugandharayana saying that she was picked up from the sea. Hence indeed she is called Sagarika.

Beng. বিষ্ণু—ভগো, আর সন্দেহ করিবেন না । ইচ্ছাজানই বটে । সে বাঁশীর
বাটা বন্দেই ছিল—“আমার এক বেলা মহারাজকে দেখতেই হবে” । এ তাই ।
রাজা—দেবি, তোমার কথায় সাগরিকাকে জানিলাম । বাসু—(হাশিরা) আর্থাপুত্র ,
তা জানি । বহু—(সাগরিকাকে দেখিরা—জনাঙ্কিকে) বাজব্য, এ বে ঠিক রাজ-

रुमारौरुई मत् । बाब्र—अमाता, आमारुठ ठिक एई कथाटुई मने इहैतेहे । बह—
(राजार प्रति) महाराज, ए कछा कोथाय पाहिलेन ? बाब्र—राणी जानेन । बह—
देवि, ए कछा कोथा इहैते आसिन ? बास—अमाता, एके अमाता यौगकरारण
आमार हाते समर्पण करिग्राहेन, बलिलेन, सागर इहैते पाछुग्रा गेल । तहै एके
सागरिका बलियः डोका हर ।

CHARCHA

1. अवग्रहमव &c.—See para 20 ante.

2. ज्ञातं मे—This is sarcastic. 'The king pretends to say that he would not have made the attempt but for the request of the queen. But his विश्वखूर्ख &c. addressed to विदूषक contradicts this. Hence the queen laughs and says yes I know you have no interest in her and risked your life only to please me !

3. राजपुत्र्या—राज्ञी दुहित्ता राजपुत्रौ &c. para 28. Some read राजपुत्र्या; which is also correct. "तुल्यार्धैरतुलीपनाभ्यां द्वतीयान्यतरस्याम्" ।

4. अतएव &c.—It is not clear whether सागरिका is the name the queen gave her or Yaugandharayana introduced her under that name. 'The reason for the name is सागरात् प्राप्ता इति । This means सागरः अस्मि अस्याः प्राप्तिस्थानत्वेन इति सागर + ठञ् + टाप् स्त्रियाम् सागरिका । शब्देन योज्यते इति शब्द + षिच् + लट् ते कर्मणि शब्दः इति is called.

32. राजा—(स्वगतम्) यौगन्धरायणेन न्यस्तेयम् । कथममौ
मामनिवेश्य किञ्चित् करिष्यति ?

King.—(To himself) Entrusted by Yaugandharayana ! How could he do anything without reporting to me ?

वस्तु—(अपवार्य) बाभ्रव्य, यथा सुसदृशी वसन्तकस्य
कण्ठे रत्नमीक्षा अस्याश्च सागरात् प्राप्तिः तथा व्यक्तं सिंहले-
श्वरस्य दुहिता रत्नावलीयम् । (उपसृत्व प्रकाशम्) आयु-
र्जाति रत्नावलि, त्वमीदृशीमवस्थां गतासि ?

Vasu.—(*Aside*) Babhravya, as a very similar string of pearls is on Vasantaka's neck, and of this one also the arrival is from the sea, so clearly this is Ratnavali the daughter of the king of Simhala. (*Approaching—Aloud*) Long-lived Ratnavali, you are reduced to such a plight !

সাগ—(দৃষ্ট্বা সাস্রম্) কথং অমম্বো বসুভূতী [কথম্ !
অমাত্যো বসুভূতি:] ।

Sag.—(*Seeing—with tears*) How so ! Minister Vasubhuti !

বসু—হা হতোঽস্মি মন্দभाग्य: । (ইতি ভূমৌ পততি) ।

Kasu.—Alas ! Ill-fated as I am, I am undone. (*Falls to the ground*).

সাগ—হা তাৎ হা অম্ব কথিঁ সি । দেহি মে পড়িবদ্বশনং
[হা তাৎ, হা অম্ব, কুচাসি । দেহি মে প্রতিবদনম্] ।
(ইতি বসুভূতীরুপরি পতন্তী মোহমুপগতা) ।

Sag.—Alas ! father, Ah ! mother, where are you ? Give me an answer. (*Falls on Vasubhuti and faints*).

বাস—(সসম্ভ্রমম্) অজ্ঞ কচ্ছুৎ ইদম্ সা মম বহিষিষ্য
রত্নাবলী [অর্থ্য কচ্ছুক্তিন্, ইয়ং সা মম ভগিনী রত্নাবলী] ।

Vas.—(*With agitation*) Noble chamberlain, is this my cousin Ratnavali ?

বাম্ব—দেবি ইয়মেব সা ।

Babh.—This is indeed she, O queen.

Beng. রত্না—(অগত) যোগকরারণ রাখিয়া গেল ! সে জানাকে না বলিয়া কিছুরিবে ? বহ—(জনান্তিকে) বাম্ববা, বসন্তকের গলায় রত্নমালা ঠিক সেই রকম, এত সাগরে পাওয়া, নিশ্চিত এ সিংহলেবরের কস্তা রত্নাবলী । (কাছে গিয়া অকস্মৎ)

आबुधति रत्नावलि, तोमार এই কথা হইয়াছে। সাগ—(দেখিয়া সজননেত্রে) এ কি !
জমাতা বন্ধত্বতি ! বন্ধ—হায় ! হায় ! আমি গেলাম। (তুমিতে পতন)। সাগ—
হা শিতঃ, হা মাতঃ, তোমরা কোথায় ? আমার সঙ্গে কথা কও। (বহুভূতির উপর
পড়া ও হুচ্ছা)। বাস—(সসন্ত্রমে) আবা কক্কী, এই কি আমার ভগিনী রত্নাবলী ?
বাব—রাণী, এই সেই।

CHARCHA

1. मामनिर्वद्य &c.—कर्मविषय्या द्वितीया । 'The king knew nothing of the doings of his minister in this matter. Comp. "स्वच्छा-
चारी भीत एवास्मि भर्तुः"—Act I, sl. 8. Hence his surprise.

2. बूढश्रीमवस्थान् &c.—She was in chains and must have been looking wan and haggard through care and anxiety.

3. भूमौ पतति—Her recognition of Vasubhuti confirms the identification and the faithful minister collapses overcome with emotion.

4. हा तात &c.—As. N has हा हातास्मि मन्भागिनौ preceding this. As. B and Boht. omit it.

5. इति वसुभूते &c.—This is As. B's reading. As. N. omit-
वसुभूतेरपरि पतन्तौ । Boht. has no stage-direction here, but intro-
duces the speech with the stage-direction वसुभूतेरपरि पतन्तौ ।

6. इयं सा &c.—The queen had never met her cousin before.

33. वास—(रत्नावलीमालिक्य) वहिणि समस्त्रस सम-
स्त्रस [भगिनि, समाश्रसिहि समाश्रसिहि] ।

Vas.—(Embracing Ratnavali) Cheer up, coz, cheer up.

राजा—कथमुदात्तवंशस्य सिंहलेखरस्य विक्रमबाहोराज-
जयम् ।

King.—How so ! This is the daughter of Vikramabahu the lord of Simhala of high ancestry !

विदू—(रत्नमालां दृष्ट्वा स्वगतम्) पदमं ज्जेव्व मए भण्णिदं ण क्खु सामन्थजणस्स ईदिसो परिच्छदो होदि त्ति [प्रथममेव मया भणितं न खलु सामान्यजनस्य ईदृशः परिच्छदो भवतीति] । (इति रत्नमालां रत्नावलीकण्ठे समर्पयति) ।

Jest.—(Looking at the string of pearls—Aside) It was said by me at the very outset that such decorations do not belong to ordinary people. (Places the string of pearls on the neck of Ratnavali).

वसु—(उत्थाय) आयुष्मति, समाश्वसिहि समाश्वसिहि । नन्वियं व्यायसौ ते भगिनी दुःखमास्ते तत् परिष्वजस्वैनाम् ।

Vasu.—(Rising) Cheer up, O long-lived one, cheer up. Well, your senior cousin is in distress, so embrace her.

रत्नावली—(समाश्वस्य वासवदत्तां दृष्ट्वा स्वगतम्) किदावराहा क्खु अहं देवीए ण सक्कोमि सुहं दंसिदुं [कृतापराधां स्वस्वहं देव्यै न शक्नोमि सुखं दर्शयितुम्] । (इत्यधोमुखी तिष्ठति) ।

Ratnavali.—(Regaining consciousness and seeing Vasavaddatta—To herself) With offence given, I cannot show my face unto the queen. (Remains with face cast down.)

Beng. वास—(रत्नावलीके जागृजन करिना) इह इह, उग्रिनि इह इह । शोभा—ये कि ! एटी महाकुलजन्तु निःश्लेषर विक्रमवाहर कथा । विदू—(रत्नमालार निकर जाहिना) आभि जागेई रजिनाहि, गोवाञ्ज जनर वर एवन अलकार पाठक ना ।

(रत्नावलीर कठे रत्नमाला प्रदान) । वय—(उट्टिरा) आरुणति, सूक्ष्म इति, देव तेषाम् वदु भगिनो कष्टे पाहिंतेऽनेन, उट्टिरा उहाके आलिङ्गन कर । रत्नावली—(सूक्ष्म इत्येव वासवदत्ताके देधिना स्वगत) आम्नि अपराध करिमाहि, देवीर काहे सूक्ष्म देवाहिंते पारितेहि ना । (अधोगूणे अवज्ञान) ।

CHARCHA

1. उदानवंगमस्य—उदान is महत् high. “उदानो दाहमहताः” इत्यादि क्लमः । उदानः वंगः अस्य &c. He has been looking upon her as of humble origin though of surpassing personal charms. Hence the surprise. As. N, *Tarka* &c read उदानवंगमवस्य । This is unnecessarily cumbrous. Our text is from As. B.

2. सामान्यजनस्य &c.—सामान्य is साधारण common (See ante) Hence secondarily it means *ordinary*. The stage-direction इति रत्नमालाम् &c. is seen in As. B. *Tarka* and others omit it. But the jester here does what is most natural

3. दुःखमाप्ते—दुःखं यथा तथा आप्ते ।

4. वासवदत्तां दृष्ट्वा—This is As. B's reading. As. N. &c. have राजानं तिर्यग्भवलीक्य—not a bad reading, though we prefer the first.

34. वास—(सास्रं बाहू प्रसार्य) एहि अदिण्डुरे दाणीं वि दाव सिणेहं दंसेहि [एहि, अतिनिष्ठुरे, इदानीमपि तावत् स्नेहं दर्शय] । (इति कण्ठे गृह्णाति । रत्नावली सखलितं नाटयति) । (अपवार्य) अज्जउत्त लज्जेमि अहं इमिणा अत्तणो णिसंसत्तणेन । ता अबणेहि से बन्धणं [आर्य्यपुत्र, लज्जेऽहमनया आत्मनो नृशंसतया । तत् अपनय अस्मा बन्धनम्] ।

Vas.—(*Stretching her arms—In tears*) Come, O extreme-

S. R.—Ratnavali—6.

ly cruel one, even now show affection. (*Clasps her in the neck—Ratnavali acts stumbling*). (*Aside*) My husband, I am ashamed of this cruelty of mine. So take this noose off her.

রাজা—(সপরিতোষম্) যথাহ দেবী। [ইতি তথা
করোতি]।

King—(With satisfaction) As the queen suggests. (*Does as desired*).

বাস—অজ্ঞতম্ অমম্বজীঅম্বরাযণেণ এতিম্ কালং
দৃজ্ঞণোকিদম্হি জিণ জাণন্তেণ বি ণ মে ণিবেদিদং [অর্ষ্যপুত্র,
অমাত্যযৌগম্বরাযণেণ এতাবন্তং কালং দুর্জনীকৃতাস্মি যেন
জানতাপি ন নিবেদিতম্]।

Vas.—My husband, I have so long been made into a bad person by minister Yaugandharayana by whom, though knowing, nothing was given out to me.

Benj. বাস—(সজলনেজে বাহুধর প্রসারিত করিয়া) তুমি অতি নিষ্ঠুর, এস। এখনও আসিয়া স্নেহ দেখাও। (কণ্ঠে গ্রহণ, রত্নাবলীর পদঞ্চলনের অভিনয়)। (জনাস্তিকে) অর্ষ্যপুত্র, আমার এই নিষ্ঠুরতার আমি বড়ই লজ্জিত হইতেছি, এর বন্ধন খুলিয়া দিন। রাজা—(সন্তোষের সহিত) রাণীর যেমন অভিপ্রায়। (তথাকরণ)। বাস—অর্ষ্যপুত্র, অমাত্য যৌগন্ধরায়ণ এতকাল আমাকে বহুলোক সাজাইয়া বাধিয়াছে। সে জানিয়াও আমাকে কোন কথা বলে নাই।

CHARCHA

1. অনিন্দিত্ব—This is because Ratnavali kept silence so long. She was cruel because she treated near and dear relations as strangers. The rebuke is unmerited to a great extent. Ratnavali too knew nothing^৩ about her relationship with her patron. She was enlightened only when the bards sang in Act I. See কথামর্থঃ স রাজা শুভয়নঃ &c. Act I, para 42. Subse-

quently too she did not speak out because as she herself explains लज्जा गुर्वी ।

2. स्तब्धलितं नाटयति—Because her feet were fettered.

3. लज्जे—Ratnavali's stumbling draws attention to her fetters and the queen is ashamed of herself.

4. दुर्जनौहतास्त्रि—I have acted very badly towards her, but for this Yaugandharayana is responsible. This is an explanation of her past conduct.

35. (ततः प्रविशति यौगन्धरायणः) यौग—

देव्या महचनाद् यदाभ्युपगतः पत्युर्वियोगस्तदा

सा देवस्य कलचसङ्घटनया दुःखं मया स्थापिता ।

तस्याः प्रीतिमयं करिष्यति जगत्स्वामित्वलाभः प्रभोः

सत्यं दर्शयितुं तथापि वदनं शक्नोमि नो लज्जया ॥८४॥

अथवा किं क्रियते ? ईदृशमत्यन्तमाननीयेष्वपि निरनुरोध-
वृत्ति स्वामिभक्तिव्रतम् । (निरूप्य) अयं देवः । यावदुप-
सर्पामि । (उपसृत्य) जयति जयति देवः । देव, क्षम्यतां
यन्मया अनिवेद्य हतम् ।

(Now enter Yaugandharayana)

Yaug.—When another union of her husband (Or—separation from her husband) was approved by the queen at my request, then it was that she was placed by me in discomfort by securing a bride for Sire. True, this attainment of the mastery of the world by her lord will bring joy to her, yet through shame I cannot show my face unto her. Or, what can be done ? The vow of devotion to master takes its course thus regardless even unto the extremely respected.

(*Having noticed*) Here is Sire, I will approach. (*Approaching*) Prosper, let Sire prosper. Sire, may what is done without reporting be excused.

राजा—योगन्धरायण, किमनिवेद्य कृतम् ?

King.—What was done without reporting, Yaugandhara-yana ?

योग—करोत्वासनपरिग्रहं देवः सर्वं विज्ञापयामि । (सर्वं उपविशन्ति) ।

Yaug.—Let Sire take his seat, I will report all. (*All sit down*).

Beng. (तारपर योगकरारणणेर प्रवेश) । योग—आमार अनुरोधे देवी आमीर अञ्ज विवाहे सम्मत हन । ताहातेई आमि राजार विवाह हिन करिमा राणीके दुःखे केलिमाहि । ए विवाहेर फले राजा समस्त पुथिवीर अधीश्वर हईवेन ओ ताहाते देवीर सन्धेव हईवे ए कथा ठिक, तथापि लज्जार उहार काछे मूख देखाईते पारितेहि ना । किञ्च आमि नाचार, आर कि करिंते पारिताम ? आमिभक्ति एमनई कठिन ब्रत वे, ताहाते अनेक समय अत्यन्त माननीय व्यक्तिरओ थातिर राधा बाव ना । (लक्ष्य करिमा) এই যে মহারাজ । কাছে বাই । (কাছে গিয়া) জন্ম হউক, মহারাজের জন্ম হউক । মহারাজ, একটা কাজ আপনাকে না জানাইয়া করিমাছি, তাহার জন্ত ক্ষমা চাহিতেছি । রাজা—যোগকরণ, কি কাজ না জানাইয়া করা হইয়াছে ? যোগ—মহারাজ, আগে বহন, তারপর সব বলিতেছি ।

दिव्या इति । अन्वयः—यदा महचनान् देव्या पत्युर्विधीगः अभ्युपगतः तदा सा देवस्य कलत्रसङ्घटनया मया दुःखं स्थापिता । प्रभोः अयं जगत्स्वामिललाभः तस्याः प्रीतिं करिष्यति (इति) सत्यम् । तथापि लज्जया बदनं दर्शयितुं नो शक्नीमि । आख्या—योगन्धरायणो ल प्रधीयता देवी राजार्थे रत्नावलीप्रार्थनामनुमेने इति प्राग्वन्तमभिलक्ष्याह—‘यदा’ यस्मिन् काले पूर्वं ‘महचनान्’ महदेतत् फलं भावि इत्यादि मनेव प्रदीक्षणावाक्यात् ‘देव्या’ राज्या वासवदत्तया ‘पत्युः’ स्वामिनः ‘विधीगः’

विभिन्नो योगः दारान्तरघटना इत्यर्थः 'अभ्युपगतः' अन्मतः 'तदा' तदेव इत्यर्थः 'सा' देवी 'देवस्य' राज्ञः 'कलत्रेण' पत्रप्रकरणेण या 'सङ्घटना' योजना तथा 'मया दुःखं' निर्गतिरहितं यथा तथा 'स्थापिता'। स्वयमनुमतत्वात् नाहमस्मिन् दुःखावस्थाने सुतरामनुयीज्य इत्याशयः। न चात्र केवलं दुःखं, सुखलेशोऽप्यस्ति इत्याह—'प्रभोः' भर्तृवत्पराजस्य 'अयम्' एषः अचिरादेव भविष्यन् 'जगत्स्वामित्वाभ.' राजचक्रवर्तिता 'तस्याः' देव्याः 'प्रीतिं करिष्यति' सपत्नीसङ्गावदुःखमपनीय सुखं जनयिष्यति, इति 'सत्यम्'। अतो यत् कृतं सुकृतमेव 'तथापि' मत्तो देव्याः सपत्नी इति 'खञ्जया वदनं' सुखं देव्यै 'दर्शयितुं नो शक्तीमि' तदद्य कथमना प्रेक्षे। शार्दूल-विह्वोडितं वचनम्।

CHARCHA

1. देव्या &c.—This is the reading of As. B. As. N, Boht. &c. read देव्या महचनाद्यथाभ्युपगतः पत्युर्विद्योगस्तथा। 'Tarka &c. read देव्या महचनात् तथाभ्युपगतः पत्युर्विद्योगो महान्। See next.

2. सा देवस्य &c.—This is seen in the Dasarupa, As. B, Boht. &c. As N has सा देवस्य कलत्रताघटनाया &c. 'Tarka &c. read सा देवस्यकलत्रसङ्घटनाया दुःखं परं प्रापिता। With 'Tarka's reading the first two lines have to be construed separately. "The queen submitted at my request" (1st line) and "that queen is pained by me" (2nd line). This sounds as if the 2nd line is inconsistent with the 1st.—I should not have pained one that had submitted &c.

3. ईदृशम् &c.—Construe—स्वामिभक्तिव्रतम् अत्यन्तमाननीयं यद्यपि ईदृशं निरतुरीषवृत्तिः। निरतः अनुरीषः अपेक्षा अस्याः निरतुरीषा regardless. तादृशी वृत्तिः व्यापारः अस्य। The meaning is—In serving one's master one must not be deterred by considerations of others' feelings however high these be placed. The समास in अत्यन्तमाननीय is सुप्सुपा—अत्यन्तं यथा तथा माननीयाः। Thus there is no scope here for the rule "कृत्यतुल्याख्या अजात्या" which regulates

तत्पुरुष compounds only. Besides चात्यन्तिकता is in मानना and मानना lies in the person that renders, not in the one that receives, the सम्मान । Hence there is no सामानाधिकरञ्ज here, which is another reason to put the rule “कृत्यतुल्याख्या—” out of operation.

4. देव क्षम्यताम् &c.—This is as in As. B. As. N adds before this the stage-direction पादयोर्निर्णय । But in that case the king is expected to say उत्तिष्ठ or something similar almost immediately. He does not say so.

5. सर्वे उपविशन्ति—The stage direction in As. B is राजा तथा करोति । सर्वे उपविशन्ति । सर्वे includes राजा also, but perhaps his importance demands that the king should be separately mentioned.

36. यौग—देव श्रूयताम् । येयं सिंहलीश्वरस्य दुहितृता सा सिधेनादिष्टा यथा—योऽस्याः पाणिग्रहणं करिष्यति स सार्वभौमो राजा भविष्यति । ततस्तत्प्रत्ययादस्माभिः स्वामिनोऽर्थं बहुशः प्रार्थ्यमानेनापि सिंहलीश्वरेण देव्या वासवदत्तायाश्चित्तखेदं परिहरता यदा न दत्ता—

Yaug.—Listen, Sire. Of this one that is the daughter of the lord of Simhala, it was predicted by a sage thus—“He who will accept her hand will be king all over the world.” Thereafter when she was not promised by the lord of Simhala avoiding mental pain to the queen Vasavadatta, though repeatedly solicited by me, for master, through faith in it—

राजा—तदा किम् ?

King.—What then ?

यौग—तदा लावाणकेन वज्रिणा देवी दग्धा इति प्रसिद्धि-
सुत्पाद्य तदन्तिकं बाभ्रव्यः प्रहितः ।

Yaug.—Then having spread the rumour that the queen perished in the fire at Lavanaka, Babhravya was sent to him.

राजा—ततःपरं श्रुतं मया । अथेयं देवोहस्ते किमनु-
चिन्त्य स्थापिता ?

King.—The rest has been heard by me. Now, with what object was this one placed in the hands of the queen ?

विदू—भो अणाचक्खिदं वि एदं जाणोअदि ज्जेव्व जधा
अन्तेउरगदा सुहेण दे दंसणपधं गमिस्सदि त्ति [भो अना-
ख्यातमपि एतत् स्नायते एव यथा अन्तःपुरगता सुखेन ते
दर्शनपथं गमिष्यतीति] ।

Jest.—Ho ! This can surely be guessed though unexpressed, that placed in the inner apartments she will easily cross your line of sight.

Beng. যৌগ—মহারাজ শুনুন । এই যে সিংহলেখরের কথা এঁর সম্বন্ধে কোনও
সিদ্ধপুরুষ বলিরাছিলেন যে, যিনি ইঁহাকে বিবাহ করিবেন, তিনি সমস্ত পৃথিবীর রাজা
হইবেন । এই কথায় বিশ্বাস কবিয়া আমি প্রভুর জন্ত অনেকবার ইঁহাকে চাহিয়া
ছিলাম । সিংহলেখর, দেবী বাসবদত্তার মনে আঘাত লাগিবে বলিয়া, দিতে রাজী হন
নাই । তখন— । রাজা—তখন কি ? যৌগ—তখন লাবাণকের আগুনে দেবী পুড়িয়া
মরিরাছেন এই সংবাদ রটাইয়া দিয়া, বাস্তব্যকে ভাঁহাব কাছে আবার পাঠাই । বাজা—
তারপর আমি শুনিয়াছি । ভাল, এঁকে দেবীর কাছে কি মনে করিয়া রাখিয়া দিলে ।
বিদূ—ওগো, এটা না বলিলেও বুঝা যায় যে, অন্দরে থাকিলে সহজেই আপনাদে
পড়িবে ।

CHARCHA

১. সার্বভৌমঃ—সর্বভূমিঃ ইঁদ্রবঃ ইতি সর্বভূমি+অন্ । But it seem-
with this rendering সার্বভৌমী রাজা is tautologous, because যীহি
ইঁদ্রবঃ স রাজা এব । We may then say সর্বভূমী বিহিতঃ ইতি সর্বভূমি+

अज्ञ known all over the world ; hence by implication king of the whole world.

2. परिहरता—परिहरण is avoiding. Comp. “कार्यज्ञा कार्योपरोधं न परिहरति”—Sak VI.

3. सुखेन ते दर्शनपथं &c.—Yaugandharayana was not sure how the king will take it when the plan is disclosed to him after the marriage is arranged for. Hence he wanted that the king should be already drawn towards her by her personal charms and then the sequel would easily follow.

37. राजा—योगन्धरायण, गृहीतस्तेऽभिप्रायो वसन्तकेन ?

King.—Yaugandharayana, has Vasantaka divined your intentions ?

योग—यदाज्ञापयति देवः ।

Yaug.—As Sire commands.

राजा—ऐन्द्रजालिकवृत्तान्तोऽपि मन्ये त्वत्प्रयोग एव ।

King.—Methinks the affair of the magician is also of your devising.

योग—अन्यथा अन्तःपुरे बद्धाया अस्याः कुतो देवेन दर्शनम् ? अदृष्टायाश्च वसुभूतिना कुतः परिज्ञानम् ? (विहस्य) परिज्ञातायाश्च भगिन्याः सम्प्रति यथा करणीयं तत्र देवो प्रमाणम् ।

Yaug.—Otherwise, chained as she was in the inner apartments, how could a view of her be obtained by Sire ? If unseen, how could there be identification by Vasubhuti ? (*Laughing*) The queen now is the authority in (i. e. as to) how to deal with the cousin recognised.

वास—(सस्मितम्) अज्ज ऋज्जुं एव्व किं ण भणसि

जह पड़िबादेहि से रअणावलिं त्ति [अर्थ, ऋजुकमेव किं न भणसि यथा प्रतिपादय अस्मै रत्नावलोमिति] ।

Vas.—(*With a smile*) Noble Sir, why not say straight.—“Give away Ratnavali unto him ?”

विदू—भोदि सुदु तुए जाणिदो अमच्चस्स आसओ [भवति, सुष्ठु त्वया ज्ञातः अमात्यस्य आशयः] ।

Jest.—Respected lady, you have well guessed the wishes of the minister.

वास—(हस्तं प्रसार्य) एहि रअणावलि एहि । एत्तिअं वि दाव मे वह्निणिआणुरूवं भोदु [एहि रत्नावलि, एहि । एतावदपि तावन्मे भगिनिकानुरूपं भवतु] । (इति रत्नावलीं स्वकीयैराभरणैरलङ्कृत्य हस्ते गृहीत्वा राजानमुपसृत्य) पडिच्छदु मम वह्निणिअं रअणावलिं अज्जउत्तो [प्रतीच्छतु मम भगिनीं रत्नावलीम् अर्थ्यपुत्रः] ।

Vas.—(*Stretching her hand*) Come, Ratnavali, come. I let there be this much at least from me befitting a sister. (*Decorating Ratnavali with her own jewellery, taking her by the hand and approaching the king*) I let my husband accept my cousin Ratnavali.

Beng. राजा—योगकरायण, बसलुक तोमांन अतिथार ठिक धरियगछे ? बोग—अबू वा बलिलेन । राजा—बादुकुरेर ब्यापारिटांओ बोध करि तोमांनवई एकटा चाल । बोग—ता नैले, इनि अस्तःपुरे बांधा, आपनि देखितेन कि करिया ? ना देखिले बसुभूति परिचर सितेन कि करिया ? (हासिया) .एथन यथन भगिनौर परिचर पाईलेन, तथन ठार सचके वा कर्तव्य ता देवीई जानेन । वास—(हासिया) महाशर, सोबाई बलून ना केन—“ईहाके बहाबली दान करन” । विदू—आजे, आपनि अमातोर

अभिप्राय ठिक बुझिवाहेन । वास—(हात वाड़ाईया) एस, रत्नावली एस । असतः एतूकुण आमार पके उगिनीर मठ काज होक । (निजेर अलङ्कारे रत्नावलीके राजाईया, हाते धरिवा राजार काछे गिया) आमार उगिनी रत्नावलीके आर्थापुत्र ग्रहण करन ।

CHARCHA

1. परिज्ञातायाश्च &c.—As. N, *Tarka* &c. give this speech to the king. But as Yaugandharayana has been working all along to secure the marriage, it seems more appropriate that the union, at this final stage, should be suggested by him. Besides, the remark, coming from the king, seems to smack of flippancy. Our text is from As. B. Boht. also has the same.

2. एतावदपि &c.—I have so long done nothing that a sister should do to a sister. Now let me do some little thing befitting our mutual relation.

3. मन भगिनीम्—This is from As. B. As. N, Boht., *Tarka* &c. omit this. But मन भगिनीम्, showing the relationship, establishes her right to give the bride away ; they are therefore necessary.

38. राजा—(सहर्षं हस्तौ प्रसार्य) को देव्याः प्रसादो न बहु मन्यते ?

King.—(*Joyfully extending his hands*) Which favour of the queen is not esteemed by me ?

वास—अज्जउत्त दूरे खलु एदाए णादिकुलं ता तथा करेसु जधा बन्धुजणं ण सुमरेदि [आर्थपुत्र, दूरे खलु एतस्याः आतिकुलं, तत् तथा कुरु यथा बन्धुजनं न स्मरति] । (इति समर्पयति) ।

Vas.—My husband, the kinsmen of this one are a long

way off, so deal in such a manner that she may not yearn after her relations. (*Gives her away*).

राजा—यथाज्ञापयति देते ।

King.—As the queen commands.

विदू—हो ही भो । जन्नदु जन्नदु भवं । पुहवी क्खु दाणिं
इत्थगदा पिअवअस्सस्स [ही ही भोः । जयतु जयतु भवान् ।
पृथिवी खलु इदानीं हस्तगता प्रियवयस्सस्स] ।

Jest.—Ha ! Ha ! Ho ! Prosper, do thou prosper. The world has indeed now come into the hands of my dear friend.

वसु—देवि, स्थाने देवीशब्दमुद्धरसि ।

Vas.—Queen, rightly do you carry the title “Queen”.

यौग—इदानीं सफलपरिश्रमोऽस्मि संवृत्तः । देव, किं
ते भूयः प्रियमुपकारोमि ?

Yaug.—Now I stand with my toils successful. Sire, what further joy should I bring unto you ?

Beng. राजा—(सहर्षे दुई हात बाँझैरा) देवीर कोन अनुग्रहैर आदर ना करिराहि ? वास—आर्थापूर, एर पितालर अनेक दूरे, अतएव एमन करन, सेन बखुलनेर कथा इहार मने ना आईसे । (सञ्चनान) । राजा—देवीर वे आदेश । विदू—हो ! हो ! ओगो, आपनार जग हटक । समस्त पृथिवी एधन अन्नवरन्तेर बने आसिज । वसु—देवि, आपनि वधाथई देवी-नामैर वोग्या । यौग—एत दिने परिश्रम सकल हईल । महाराज, आपनार आर कि अन्नानुष्ठान करिव बलून ।

CHARCHA

1. की देव्याः &c.—Explain—‘देव्याः कः प्रसादः न बहुमन्यते’ न आद्रियते मया । तत् एतमपि आद्रिये । I have always esteemed the queen’s favours and certainly esteem this one.

2. वसुजनं न खरति—If well treated she will not pine for her kinsmen. Do treat her well.

3. स्थाने देवो &c.—You have truly acted like a queen towards Ratnavali. As. N, Tarka &c. give this speech to वाभव्य ; As. B, Boht. &c to वसुभूति । The speech is of one well pleased with the way Vasavadatta treats Ratnavali and therefore suits the minister of Simhala better than the chamberlain of Kausambi.

4. इदानीं &c.—As. B, Boht. &c give this to वाभव्य, As. N to the king himself. Tarkavachaspati puts it into the mouth of Yaugandharayana, and rightly too. He is the only person entitled to say so.

5. उपकरोमि—This is a peculiar use of उप+कृ । The usual meaning is 'to benefit'. Here it means 'to present', 'to bring near'. Perhaps the poet intends to say 'उप' समीपे 'करोमि' आनयामि treating उप as physically disconnected with करोमि but standing as its आधार ।

39. राजा—किमतःपरमपि प्रियमस्ति ? यतः—

नीतो विक्रमबाहुःरात्मसमतां प्राप्तेयमुर्वोत्तले

सारं सागरिका ससागरमहोप्राप्त्येकहेतुः प्रिया ।

देवो प्रीतिमुपागता च भगिनीलाभाज्जिताः कोसलाः

किं नास्ति त्वयि सत्यममात्यवृषभे यस्मै करोमि स्पृहाम् ॥८५॥

King.—Does any joy exist greater than even this ? For—Darling Sagarika, this gem on the surface of the earth, the sole cause for the acquisition of the earth with the seas, is gained ; Vikramabahu is rendered as dear as my own person ; the queen too enjoys pleasure through the recovery of her sister ; the Kosalas are subdued ! You the prince of ministers living, what have I not for which I may cherish desire ?

Beng. राजा—एर चाईते कि प्रिय वस्तु हईते पावे ? कारण—प्रियः सागरिका, वे पृथिवीर सार स्वरूप, वे समागवा पृथिवी लाभेर एकमात्र उपार स्वरूप, ताहाके पाईलाम ; ताते विक्रमबाहू आमर घितीर देहस्वरूप प्रिय हईरा उठिलेन , देवी० भगिनीके मृडामुष हईते फिरिग पाईरा आनन्धित हईलेन । एनिके कोसलराजा० जन्म हईन । वस्तुतः मन्नीर अग्रगणा तूमि रीचिवा धारिजेते आमर कोन वस्तु नई ये ताहार जन्म आकांक्षा हईवे ?

नौत इति । अन्यः—इयम् उर्वीतले सारं प्रिया समागरमङ्गीप्राप्तिः कहेतः सागरिका प्राप्ता ; विक्रमबाहुः आत्मसमता नौत ; ; देवी च भगिनीलाभात् प्रीतिम उपागता । कोसलाः जिताः । अन्यात्प्रथमे त्वयि सति, कि नास्ति यस्मै स्पृहाः करोमि ? व्याख्या—‘इयम् उर्वीतले सारम्’ एषा धरिवाः सर्वोत्कृष्टं वस्तु अथच ‘प्रिया’ आत्मगुणेनैव मम हृद्या अपि च ‘समागरायाः मङ्गाः’ आसन्नोत्तितेः यः ‘प्राप्तिः’ लाभः तस्याः ‘एकहेतुः’ एकमात्रं नृस्यं वा कारणम् अतः सर्वथा संग्राह्यं ‘सागरिका प्राप्ता’ लब्धा । एतदेव पर्याप्तं प्रीतये परन्तु एतेन प्रियान्तरञ्च ज्ञातम् इत्याह—‘विक्रमबाहुः’ प्रतापवान् सिद्धलेश्वरः ‘आत्मनः’ स्वदेहस्य ‘समतां नौतः’ नृत्यतां प्रापितः अद्य मं सञ्चरती भूत्वा द्वितीय इव स्वदेहो जातः । अन्यञ्च प्रियमेतत् यत् ‘देवी च’ राज्ञौ वासवदत्ता अपि जलमद्यायाः ‘भगिन्याः’ पुनःप्राप्तायाः विवाह-निबन्धनं भगिनौत्वेनैव यो ‘लाभः’ तस्मात् ‘प्रीतिसुपागता’ सन्तोषमापन्ना । एवमेकस्यैव ते नौतवौजस्य आभ्यन्तराणि त्रीणि प्रियाणि फलानि । इतश्च पर्य ‘कोसलाः जिताः’ कोसलराज्यं स्वशे नौतमिति वाह्यमपि परमं प्रियं फलमनुभूयन् मया । वस्तुतस्तु ‘अन्यात्प्रथमे’ मन्त्रिसुख्ये ‘त्वयि सति’ प्राणान् धारयति भवति ‘किं नास्ति किं न लब्धं मे ‘यस्मै’ यद्वाभार्थं ‘स्पृहां करोमि’ अभिलाषं पुष्यामि । सर्वमेव आशास्यं सिद्धं मे । तदाग्नासे जीवताह्वान् तेनैव मे प्रियम् इति भावः ।

CHARCHA

1. आत्मसमताम्—आत्मन् is देह । “आत्मा देहमनोब्रह्मस्वभावधृतिबुद्धिषु” इति विश्वः । आत्मना समः । तस्य भावः &c. The body is one's best

friend. Hence this means that a firm friend is found for me in विश्वामाह ।

2. सारम् &c.—सार is श्रेष्ठ the best. “बले श्रेष्ठे च सारन्तु द्रविणान्याय-वारिपु” इति हैमः । Three reasons are given to prize Sagarika—(i) She is the best thing on earth ; (ii) She is auspicious being the means of causing worldly success ; (iii) She is already dear to me.

3. प्रीतिमुपागता &c.—Two reasons are here given for the queen’s joy—(i) Her cousin saved from drowning ; (ii) the marriage has made her dearer than a cousin—a sister.

4. किं नास्ति &c.—This is the reading of the Dasarupa, As. B, Boht. &c. As. N, Tarka., &c. read किं नामास्ति विधेयमत्र भुवने यच्च करोमि स्पृहाम् । Explain चत्त भुवने किं नाम विधेयं विधातव्यं सम्पादनोयम् अलम्बमधनापि लम्बव्यत्वेन ‘अस्ति’ विद्यते &c. Our reading is preferable because it makes a graceful reference to the services of the great minister to whom this happy termination is due. Due appreciation of service is a desideratum in kings.

5. यच्च—“स्पृहरीभितः” इति सम्प्रदाने चतुर्थी ।

40. तथापि इदमस्तु (भरतवाक्यम्)—

उर्वीसुहामशस्यां जनयतु विसृजन् वासवो वृष्टिमिष्टा-
मिष्टैस्त्रैविष्टपानां विदधतु विधिवत् प्रीणनं विप्रमुख्याः ।
श्राकल्यान्तश्च भूयात् समुपचितसुखः सङ्गमः सज्जनानां
निःशेषं यान्तु शान्तिं पिशुनजनगिरो दुर्जया वषट्पत्नीपाः ॥८६॥

इति ऐन्द्रजालिको नाम चतुर्थोऽङ्कः ।

इति श्रीहर्षदेवस्य कृतिरियं रत्नावली समाप्ता ।

Still let this be—

(Stage-manager’s benediction)

May Vasava (Indra), pouring rain as wanted, provide the

earth with bumper crops. May leading Brahmanas by means of sacrifices cause lawful gratification of the celestials. May there be, till the end of the cycle, gatherings of the good from which happiness is advanced. May the comments of the wicked, indelible like adamantine cement, receive a thorough quietus. (*Exeunt all*).

Here ends the Fourth Act named Aindrajalika.

Here ends Ratnavali, the work of king Sriharsha.

Beng. तथापि এই হউক (প্রদান নটের আশীর্বাদ)—আশা করি ইহু যখন যেমন দরকার সেইরূপ বৃষ্টিপাতে পৃথিবীকে শস্তপূর্ণ করুন ; বড় বড় ব্রাহ্মণেরা যোগ গজাদিব অনুষ্ঠান করিয়া যথাশাস্ত্র দেবগণকে আপ্যায়িত করুন ; কলের শেষ পর্যন্ত সাধুগণের সম্মেলন হইতে থাকুক ও তাহা হইতে লোকের সুখ বাড়িতে থাকুক । বহুলেপ যেমন লাগিলে তোলা যায় না, খলের বাক্য, সেইরূপ ; আশা করি তাহাও বিশেষভাবে বন্ধ হইয়া যাইবে । (সকলের প্রস্থান) ।

एन्द्रजालिकानामे चतुर्थं अङ्क समाप्त ।

ऋषभदेवैर रचित रत्नावली समाप्त ।

उर्वामिति । वासवः इष्टां इष्टिं विसृजन् उर्वीम् उद्दामशस्यां जदयत् । विप्रमुख्याः इष्टैः द्वैविष्टपानां विधिवत् प्रीत्यनं विदधत् । समुपचितसुखः सज्जनानां सङ्गमश्च आकल्पान्तं भूयात् । वज्रलपाः दुर्जयाः पिच्छनजनगिरः निःशेषं शान्तिं यान्तु । व्याख्या—‘वासवः’ इन्द्रः ‘इष्टाम्’ अभिलषितां यथोचितामित्यर्थः ‘इष्टि विसृजन्’ वर्षं विसृजन् ‘उर्वीं’ महतीमिमां पृथ्वीम् ‘उद्दामानि’ प्रभूतानि ‘शस्यानि’ यस्यां तथाविधा ‘जदयत्’ करोत् । निखिलामिव पृथिवीमिन्द्रः शस्यपूर्णां करोत् इत्यर्थः । ‘विप्रमुख्याः’ ब्राह्मणपुरुषाः ‘इष्टैः’ यागैः ‘द्वैविष्टपानां’ द्विविष्टपवासिनां देवानामित्यर्थः ‘विधिवत्’ यथाशास्त्रं ‘प्रीत्यनं विदधत्’ आप्यायनां कुर्वन्तु । इष्टानि इष्टैः प्रतिदानं भवन्तु इति भावः । ‘समुपचितं’ सुसम्भृतं ‘सुखं’ यस्मात् तादृशं ‘सज्जनानां’ साधूनां ‘सङ्गमश्च’ समागमश्च ‘आकल्पान्तं’ प्रलयपर्यन्तं ‘भूयात्’ भवतु ।

समंन्य सन्तः सदा गीष्ठीसुखमनुभवन्तु इति शेषः । 'वज्रलेपाः' वज्रलेपाख्यविलिपन-
विशेषा इव दुष्परिहाराः अतएव 'दुर्जयाः' अनभिभवनीयाः 'पिद्युनजनानां' खलवर्गाणां
'गिरः' कुभाषितानि 'निःशेषं' साकल्येन 'शान्तिं यान्तु' विरमन्तु । मा भून् खलानां
नाटिकामिमां प्रति कटाक्ष इति तात्पर्यम् । स्रग्धरा इत्तम् ।

CHARCHA

1. सर्वोन्—for propriety see व्याख्या ।
2. उद्दामश्रवणम्—for उद्दाम see Act I, sl. 12. 'The first line describes the sort of service the earth is to receive from heaven.
3. इष्टेः—इष्ट in line 1 and इष्ट here are different. 'The first has कर्मणि क्त and the second भावे । इष्टम् यजनम् याग इत्यर्थः ।
4. त्रिविष्टपानाम्—त्रिविष्टप is स्वर्ग । "द्यौर्दिवौ द्वे स्त्रियां क्लीबे त्रिविष्टपम्"
इत्यमरः । त्रिविष्टपं निवास एषाम् इति त्रिविष्टप+अण् त्रैविष्टपाः denizens of
heaven. तेषाम् । This describes the service which the heavens
receive from the earth in return.
5. आकल्याणम्—कल्प is प्रलयकाल, a day of ब्रह्मन् । आ कल्याणात्
आकल्याणम् the whole period from now till the end of a cycle
तत् व्याप्य इति अत्यन्तसंयोगे द्वितीया ।
6. समुपचितसुखः—समुपचितं सुखमस्मात् । The सुख may mean
happiness of either the good people that meet, or the
world at large.
7. वज्रलेपाः—लेप is a paste, a cement. वज्रकठिनाः लेपाः वज्रलेपाः
adamantine cement—a special kind of cement of great tena-
city. By लक्षणा here वज्रलेपा इव इति वज्रलेपाः ।
8. भरतवाक्यम्—भरत is an actor (See Act I, para II). Here
it stands for the principal actor.
9. Remark—For the idea in the first half of the verse,
comp. "तव भवतु विड्वीजाः प्राज्वहृष्टिः प्रजासु त्वमपि विततयज्ञः स्वर्गिणः
प्रोचयस्व ।"—Sak. VII.

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